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E.TAL ADV.

THE JERUSALEM POST MAGAZINE

Friday, May 26, 1978

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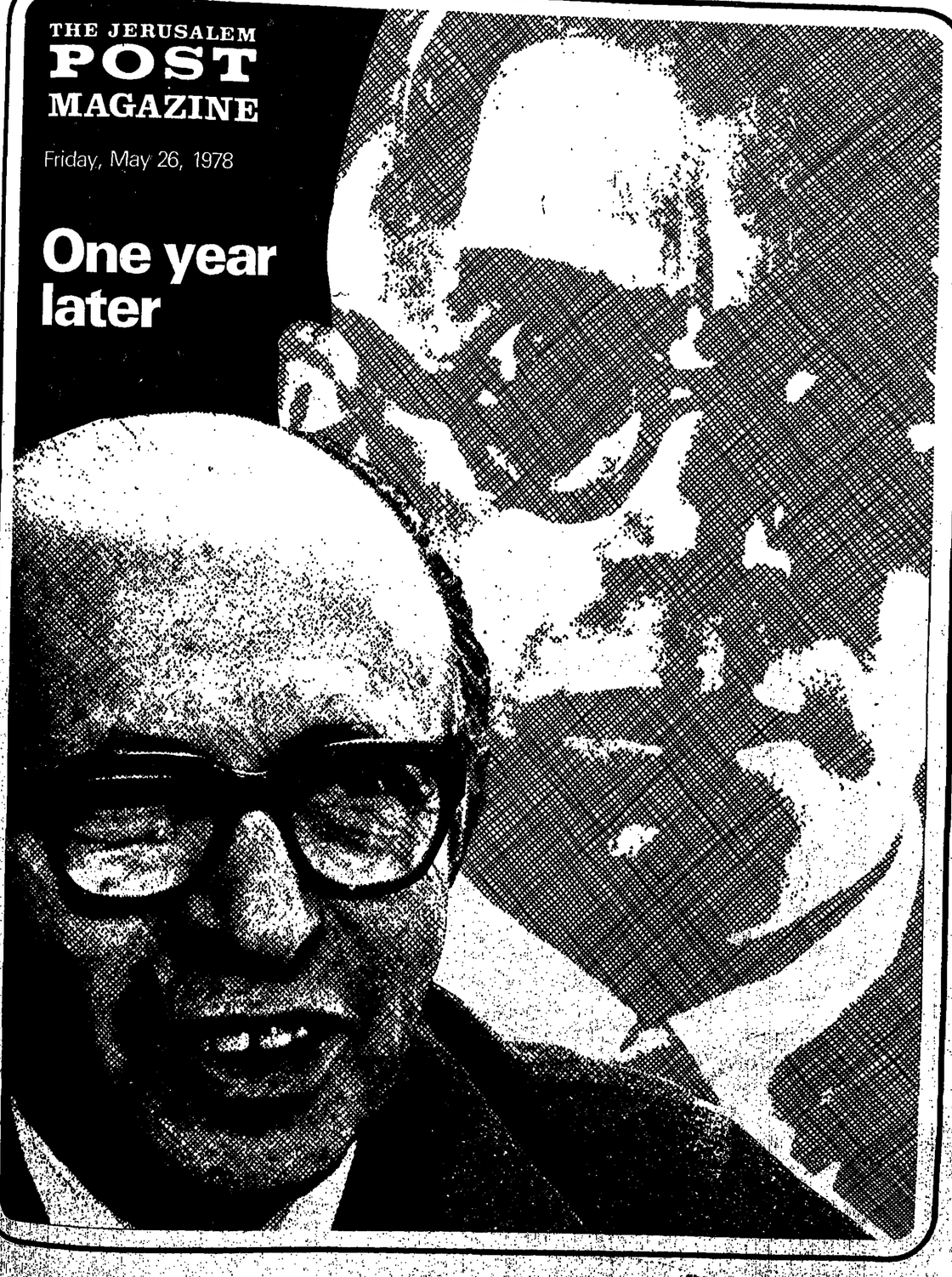

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WIMMER ADV.

Cover: Menahem Begin and Ze'ev Jabotinsky. Graphics by Alex Berlyne.

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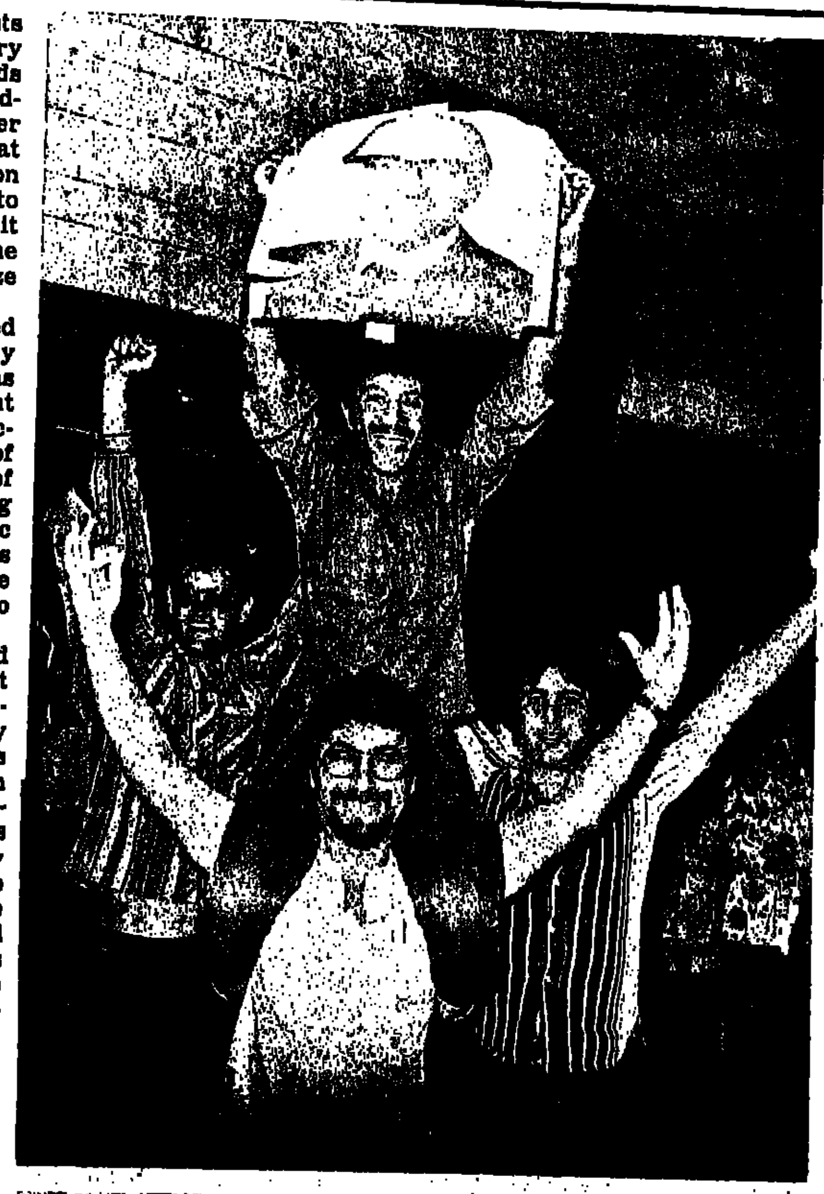
HERUT'S NEW ROLE

The change from an ideology-based opposition faction into the major factor in the governing Likud confederation has not been easy for Herut. SARAH HONIG looks at the party a year after its ascent to power.



(Above) *Jubilant Herut supporters on May 17, 1977.* (Below) *Begin speaking from the Ron Hotel on Jerusalem's Zion Square just after independence.*

ON MAY 17, 1977, when forecasts of the impending Likud victory were broadcast and thousands began streaming to Herut headquarters at Metzudat Ze'ev, Ezer Weizman was heard to quip that with all the people who would soon be claiming that they came to Israel on board the Altalena, it would become evident that the ship was no less than a king-size aircraft carrier.

The ill-fated arms boat scuttled on Ben-Gurion's orders shortly after Israel became a state was for years a symbol to Herut loyalists of persecution and rejection by the establishment, and of banishment beyond the pale of legitimacy in public life. Nothing perhaps could be more symbolic of the drastic reversal in Herut's fortunes than the fact that the Altalena should now be likened to a bandwagon.

Many people pinched themselves that night at Metzudat Ze'ev, (Ze'ev Jabotinsky's "fortress,") to make sure they weren't dreaming. There was much celebration and euphoria in the ensuing hours. But the morning after the night before has now lasted a year, and many Herutniks can scarcely be said to have recovered from the hangover. Old habits die hard and just as many veteran Labourites have still to come to grips with the idea that their hegemony has ended, so their Herut counterparts have still to get used to the idea that they are at long last in power.

Herut has yet to make the basic psychological adjustment to its new role. The party is finding it difficult to cope with success. The transition from a small, ideologically tightly-knit group into the mass movement that a ruling party often is, is fraught with problems in Herut's case.

The party was formally established the day after the creation of the state, when Menahem Begin disbanded the Revisionist-oriented Irgun Zvai Leumi (IZL). But the intimacy and cohesiveness cemented by a common past, and even a sense of grievance, remained. For decades, those who held sway were almost without exception members of what became popularly known as "the fighting family" — the original underground activists. Outsiders, whether because they were too young or by virtue of different political roots, found it hard, at times nearly impossible, to win acceptance.

But these days Herut finds itself the most powerful component of the Likud confederation, and, as often happens in such situations, it is not only the ideologically-motivated who wish to join. Other parties would most likely rejoice at the swelling of their ranks. In Herut, the prospect is greeted with suspicion and by some with a touch of alarm. The fear is that opportunists who only recently were card-carrying members of Labour, may now switch their allegiance and dilute the ideological fervour of Herut and possibly even take over.

KNESSET member Haim Corfu, leader of Herut's Jerusalem branch, admits that the party "is as wary of new members as Judaism is of converts. We have never had so many applicants for membership. In the capital alone there are hundreds of them every month and we interview each applicant at length to appraise his motives."

Moshe Yahalom, secretary of Herut's executive, argues that "caution is justified. In Beersheba, a leading labour functionary with a whole group of followers joined recently and they are not without influence in our branch there. We are concerned at the prospect of a new membership that is ideologically removed from the party it is joining."

The chairman of the party executive, Avraham Shechterman, feels that "Herut will have to find a way of sorting out applicants. It is difficult to decide how to make the selection. Among the proposals to be brought before our convention in eight months' time will be one to confer voting rights on new members only after a period of waiting."

These difficulties are inherent in Herut's character. Unlike most parties on the Israeli scene, Herut is no supermarket of ideas. It has sometimes been said that in Israeli politics, "true ideology" is to be found only in Herut and the Marxist left. Herut is first and foremost a nationalist party dedicated to "the rehabilitation of the Jewish people and the redemption of its historical homeland."

The two, according to the Revisionist movement's mentor, Ze'ev Jabotinsky, are indivisible. All Jewish energy, he argued, must be directed towards establishing and securing Jewish independence and must not be squandered on such irrelevant luxuries as class conflicts and the worldwide struggle for socialism.

Herut's socio-economic tenets, such as private enterprise and arbitration in labour disputes, also have their origin in Jabotinsky's philosophy. But though the party shuns socialism, it is socially conscious. Hence its populist appeal to the working classes and poorer segments of society.

The results of the last Knesset elections have not, however, left their mark only at the grass roots levels of the party. Acting Herut chairman, MK Moshe Arens, notes that "the leadership which until recently was active in running the party proper and was deeply involved in all its internal affairs has now departed for higher spheres and has assumed responsibility for the national well-being. The people who have come to the fore within the party lack the authority of their predecessors. The upshot of it all is a power vacuum within Herut."

Everyone at Metzudat Ze'ev is acutely aware of the fact that Begin no longer works in the headquarters building and that his intervention and arbitration can no longer be sought in every internal issue and dispute. The Knesset's youngest member, and the only one born after the creation of the state, Ronni Milo, 29, feels that "for Herut this is a profound metamorphosis. This is a situation we have never known and many of the squabbles within Herut these days can be ascribed to it."

WITH SCANT resources at its disposal, Herut, unlike Labour, could never depend on cadres of salaried functionaries. Moreover, it had a much more clearly defined hierarchy than any other party. The IZL was dissolved, but its internal structure was transferred to Herut, and for years Begin was referred to by the party faithful as their "commander," enjoying an authority unrivalled by any other party leader in the country.

Not only is Begin now busy elsewhere, but the party executive has been increased to 45 members.

"All this has left Herut in a virtual state of internal anarchy," says Corfu, not mincing his words. "There is only minimal party activity and government policy goes unexplained. This situation will have to be remedied with the utmost urgency in view of the local elections around the corner.

"As things stand now, the executive is inefficient and ineffective. It takes several meetings just to hear out all the members on a single side issue. There is no over-all plan of action and there is always much ado about nothing."

But there is some method in what superficially would appear to be the current madness within Herut. On the face of it the party leadership is divided into mini-factions whose *raison d'être* is not ideological. One of the few ideologically-inspired groupings in Herut was formed by Geula Cohen and her supporters, who accuse Begin of having yielded too much in his peace plan. In general, blocs form around a number of personalities for the purpose of vying for positions of influence.

The numerous squabbles are not incidental and unconnected. As party pundits see them, they are all skirmishes in the battle of succession waged unofficially by a number of protagonists. By Israeli standards, Begin at 64 is not an old prime minister and is actually about the same age Ben-Gurion was at the establishment of the state. But his ill-health cannot be ignored nor the fact that he himself, perhaps inadvertently, gave the signal for the beginning of the race when he declared upon assuming office that he would step down from political activity at the age of 70.

FEW HERUT leaders would openly admit that the war of succession is on. Shechterman is typical in his comment that "there is no intention to pick heirs at the moment. We have the best leader anyone can hope for and our efforts are now directed to giving him all the support we can."

Neither friends nor foes can imagine Herut without Begin and both see him as the party's major asset and chief vote-getter. Milo, for example, admits that "things would be very bad without Begin. He commands tremendous

(Continued on page 8)

(Continued from page 5)

respect and without him the party will undoubtedly find itself engaged in a power struggle, as happens whenever any great leader leaves the political arena."

Like other leaders before him, Begin has hardly bothered with the grooming of heirs, perhaps even viewing potential successors as challengers. So far, he has not given the nod to any one. His closeness to his old "fighting family" comrade Haim Landau is noticed. Landau, however, is a highly unlikely choice, especially in view of the very slim margin by which he was elected minister, despite the Prime Minister's all out backing.

"The fighting family," as one veteran Herut activist explained to *The Post*, "due to a purely biological process, is no longer what it used to be. The 'family' is ageing and slowly disappearing. Its influence is steadily dwindling."

The feeling is that Begin will not be able to evade the problem much longer. The slower he is about picking an heir, the less chance that heir will have to win acceptance inside Herut.

Meanwhile, the field is crowded with potential successors. A man mentioned as possibly an heir himself, given a certain political constellation, and certainly a king-maker, is Knesset Speaker Yitzhak Shamir, who is seen as one of the most powerful figures within Herut nowadays.

Shamir is not a member of the IZL "fighting family," but is the head of another underground "family" — that of the Lohamei Herut Yisrael (LHY). Its former commander, he is said to be leading a nucleus of LHY veterans within Herut, and to have secured considerable power for them at the expense and to the chagrin of the IZL "family."

Although Shamir himself has never come out publically against Begin, Geula Cohen is seen as linked to him. He has also built up a considerable following outside the original LHY group and his bloc controls many of the party branches. The recent attempts to unseat Shechterman, who was neither Begin's nor Shamir's choice, is seen as another endeavor by the Shamir group to widen its power base.

ACCORDING TO some party insiders, there is an unofficial connection between the Shamir group and that of Arik Sharon's erstwhile Shlomzion party, now a Herut faction. The link is said to be Geula Cohen, given her affinity with Sharon's views on such issues as settlement.

Shlomzion is a unique import into Herut and the only one allotted a fixed quota of seats in the Central Committee. Sharon's followers constitute one of the most cohesive groups, accounting for over 60 of the 700 centre members, thereby forming a powerful core that, given the right conditions, could greatly augment its strength.

The chairman of the Knesset Foreign Affairs and Defence Committee, Moshe Arens, is nominally expected to fill Begin's shoes within the party, having been voted its acting chairman (the Prime Minister is the chairman). The rumour inside Herut is that he is not without his own leadership ambitions. But the professor lacks Begin's charisma and possibly his appeal to the lower income groups. Arens is still in the throes of a power fight for the control of the Tel Aviv district, where his challenger is Deputy Mayor Yigal Griffel.

This struggle, too, is said to have its implication in the wider battle for succession, as the Griffel group is rumoured to be close to, or even possibly backed by, the supporters of Defence Minister Ezer Weizman.

In many ways the defence minister is the brightest star in the Likud firmament of potential heirs. His public relations drive is credited with making possible the Likud victory at the polls. His meetings with Sadat have surrounded him with an aura of prestige and, last but not least, his charm and wit give him wide popular appeal.

But he has his troubles inside Herut despite his vast vote-getting potential. Many of the veterans distrust him and regard him as fickle. He has no links with "the fighting family," nor has he managed to establish any substantial power base within the party. To make matters worse, his recent suggestion for the establishment of a national peace government, with its implied barb against the Prime Minister, has done him great harm.

HERUT'S ASCENT to power has not only resulted in internal disarray and sparring for positions, it has also served to accentuate some of the characteristics developed in the party members over decades in opposition.

"We have yet to get accustomed to our new position as supporters of a government," says Shechterman. "Over the years we were conditioned to disparage and engage in carping criticism. Our membership can't get used to adopting a 'pro' attitude, when it had grown so used to the 'con.' Change can't be wrought overnight. In opposition one demands immediate redress; in government there must be more patience and tolerance."

Milo agrees.

"We are used to attack and not to defend. Five years ago, the Alignment found it possible to support the candidacy of Prof. Katzir for the presidency. Begin's nominee for the office, Prof. Yitzhak Chavet, was, if anything, better. But we don't know how to come out *for* anything. In a way there is a lack of governing expertise among the party membership."

Many people in Herut go so far as to assert that the party was far from ready to take over on election day. The results at the polls came as a total surprise and sent all concerned into a state of what some will call "collective shock."

Corfu agrees that they weren't ready to govern. "Perhaps had the elections results been more predictable, we would have been better prepared, both practically and emotionally. We had a committee — headed by Prof. Yosef Rom MK — to plan the transfer of power, but this was no more than a public relations exercise."

THE WAY the Likud finally did take over has left many Herut members feeling not only dissatisfied, but even cheated.

"No new leaf was turned," Prof. Arens charges. "If you look at the Likud ministries you'll find very few changes. In administrative personnel at the very top, we are operating with people from the previous administrations. These aren't green newcomers who are falling down on the job. We are giving the impression that we lack the talent to take over, whereas in fact the situation is precisely the reverse."

The rank and file membership is no less bitter that something like a modified American version of the spoils system was not adopted with regard to the top echelons of the Civil Service, who are in a position to influence policy.

"The feeling is that while the make-up of the cabinet is different, the government is essentially the same as before," says Ronni Milo. "The people charged with implementing Likud policy are mainly political appointees of Labour. It is questionable to what degree they identify with the spirit of the changes proposed and to what extent they are willing to alter their attitudes and methods.

"All this while Herut members, many of whom had in the past been barred from office due to their party affiliation, find themselves left out again. In Ben-Gurion's days the slogan was 'without Herut and Maki.' Many feel that it is not much different these days."

So deep is the disappointment on this score that some even maintain that is has damaged Begin's standing with his own camp, making him appear "a leader who does not know how to take care of his own people." There was open dismay when Ephraim Yermans was appointed director of government companies instead of the Herut candidate.

"The government now is some strange creature whose head pulls forward, but whose body holds back. The leadership is bound to discover that this is not exactly condusive to coordinated action," a veteran Herut member told *The Post*.

THE LIBERAL Party is widely blamed for the situation, with many in Herut arguing that "it can all be traced back to Begin's refusal to fight over appointments with Ehrlich." Herut members generally regard the Liberals as "members of a bourgeois hasbeen party."

While acknowledging that teaming up with the Liberals gave Herut the legitimacy that paved the way to electoral victory, Herut members see their party as the main vote-getter. On their own, they say, the Liberals would have done little better at the polls than their erstwhile partners, the Independent Liberals.

The widespread resentful feeling in Herut is that these Liberals have got too much out of the partnership, especially in the way of posts and influence. The fact that the Liberals want more mayoral candidates of their own, even in towns where it was agreed that Herut representatives would head the local Likud lists, has accentuated the pique.

Prof. Arens openly admits that "there is friction in the Likud — a creaking of the mechanism. The basic problem is that the distribution of positions today is based on Knesset election results of 15 or 20 years ago that are no longer relevant. People in Herut feel that this is disproportionate. The adjudication problems are difficult; hence the very long time the Likud is taking in selecting mayoral candidates for the coming elections."

Shechterman says, more carefully: "Herut has been giving up a great deal for its partners. We give preference to their interests over our own, and are usually the ones to make the sacrifices."

But dissatisfaction runs deeper. Without going into specifics, Haim Corfu voices widely-held views in Herut when he says:

"Some of the Likud components proved to have been too poor in talented manpower when it came to forming the cabinet. There is a feeling that there is not enough administrative and intellectual power behind the Prime Minister. Not all the ministers are good enough."

The upshot of all this, as Arens sees it, is disappointment and disagreement in the party with the government's economic policy.

"We need more of an emergency regime, far greater economizing in government expenditure and an increase in Israel's independence in arms manufacture. Progress in the foreign policy sphere does not depend only on us, but more can be done to heal Israel's economic ills."

Arens says that a 42 per cent inflation rate is bound to hurt the lower-income brackets, which is where many of Herut's rather than the Liberals' supporters are apt to be found — and to result in continuous labour problems and a general feeling that things are not functioning. But he believes that if the government were to show credible signs of fighting inflation, "the Histadrut would be very hesitant about refusing to cooperate."

DESPITE the often scathing criticism of the government; despite the feeling that the party has failed to imbue the government with a new spirit; despite the let-down that came on the heels of almost impossibly high expectations; despite the tardiness of change; and despite the bitterness of some of the faithful who had hoped for a personal share in the fruits of victory, the overriding sentiment within Herut today is still very much what it was when the election results were announced: the feeling that "we have come a long way."

"Every time I see Begin in the Prime Minister's seat I feel a new surge of emotion all over again," says Ronni Milo. "There were days when his political opponents would not address him by name, but referred to him as the MK seated to the right of Dr. Bader. Now that we have come as far as we have, there is an overwhelming sensation of a dream come true. The suffering, the striving, prolonged waiting for this moment were worth it."

The youthful Milo is expressing popular opinion, although he has only experienced the tribulations of the "fighting family" at second-hand. When Avraham Shechterman sums up the past year, however, he is speaking from the perspective of the "fighting family" veteran.

"Our greatest achievement," he says, "is the fact that there were no great upheavals, the fact that we won and that the transfer of power was smooth and that our victory did not result in the great disaster our political foes predicted.

"What we have done more than anything else over the past year has been to surmount the great prohibitive barrier of fear. A war did not break out the day we took over, as the public had been warned it would, and the army did not march into industrial plants.

"The great victor this past year has been Israeli democracy, since we have proved that this is not a country that God has destined one party to rule forever. The innate conservatism of the electorate has been overcome.

"Mapai in its various transformations ruled here for 60 years. This is hardly something I would wish for Herut. Our hope is that from now on we will see periodic orderly transfers of power which the public will regard as the natural and normal course of events and not as a great political earthquake." □

Defence Minister Ezer Weizman.

Exec. chairman Shechterman.

Acting party chairman Moshe Arens.

Haim Corfu, a Jerusalem leader.

Knesset speaker Shamir and (below) Geula Cohen, a member of his faction.

PRESIDENTIAL STYLE

Many people do not know what kind of man President Ephraim Katzir really is, even after five years as Israel's chief of state. JUDY SIEGEL sees him as a basically introverted man, who learned to deal effectively with the difficult demands of his public role.

PROF. EPHRAIM KATZIR, a scientist by training and temperament, is examining his presidency as if it were an experiment involving microscopes and test tubes.

He is sifting the successes from the failures, analyzing causes and effects, weighing various proposals and preparing a written report of his findings. Within a few weeks, relieved of the ponderous burden of the office, Prof. Katzir will present his recommendations to the Prime Minister, the Knesset Speaker and the Leader of the Opposition. Thus he will become the first former president to propose changes in the Basic Law regarding the presidency.

Judging the success of a president is much more difficult, however, than assessing the results of a scientific experiment. The president is not a prime minister, who can be appraised according to the effects of his policies on inflation, bureaucracy and security, or to whether he brought Israel closer to peace.

The president is a symbol to the people of Israel and the Jews of the Diaspora, Prof. Katzir believes. During his term in office, this basically shy and introverted man, who is most comfortable in his laboratory, forced himself to open Beit Hanassi to tens of thousands of visitors and to go out of his way to meet citizens in nearly every settlement around the country. More Israelis and Diaspora Jews have seen him in person than any of his predecessors.

AT FIRST all this direct contact seemed painful to him. There were endless formal receptions, conferences, speeches. Katzir, the systematic scientist, insisted on preparing for every one, so he would know who the people were and what interested them. That homework itself became nearly a full-time job.

But gradually the speeches flowed easier and with a decidedly personal touch. Constantly meeting people became less of a chore, and often developed into a genuinely pleasurable experience.

His personal high point during the last five years was not his historic limousine ride from Ben-Gurion Airport to Jerusalem with President Sadat. Rather, Katzir is infinitely more moved and excited by more mundane memories. The wife of a prisoner tells him how much a volunteer — whose counselling group was set up at the president's initiative — has given her in self-respect, and how this has helped her to go on. Children crowd around him for autographs, seeing him as the embodiment of their country's leadership. Citizens distressed over the dark side of Israeli life write to him about their dreams and hopes and look to him for encouragement.

The president remembers an old woman from a small American town who every year sent him a $200 cheque to assist students. He made it a point to send her a warm letter of thanks each time; he learned of its effect on the donor only after her death, when her lawyer told him that she valued the letters so much that she placed them — along with the president's picture — over her bed. She had collected the $200 by going from one neighbour to another, telling them about Israel and the president. As a memorial to the old woman, the townspeople decided to continue their contributions and to name a fund after her.

One never knows how a casual hello or a short letter can affect another person, who might remember it — and Israel — for years. Prof. Katzir is so aware of this that he sometimes has a hard time saying no to unreasonable requests. A few months ago, for instance, a Canadian Jewish fund-raiser asked the president if he would pose with him for a picture he could take home. Prof. Katzir agreed, and soon found himself surrounded by hundreds of others who asked for the same privilege. He posed with each one of them singly, although it took well over an hour to do so.

KATZIR has been urged to fight for more presidential powers, so that the holder of the office will be more than merely a symbol. Prof. Shevah Weiss of Haifa University is one of several who have suggested that the president's responsibilities be broadened.

The Knesset might consider giving the president the right to veto laws it passes, suggests Weiss. According to the Basic Law, the president "will sign" bills. To date, no president, however tempted he might have been to establish a precedent, has refused to sign a bill passed by parliament. Weiss also proposes that the president be invited to attend Cabinet meetings occasionally in order to lend them more weight.

At present, the president may pardon criminals only upon the recommendation of the justice minister. It would be worthwhile, notes Prof. Weiss, to study the possibility of eliminating the president's dependence on the minister's opinion. The Knesset might also consider allowing the president to call early elections if he sees the need.

Prof. Katzir feels that although the head of state should not be merely a rubber stamp, those who demand considerable executive powers for him are going too far because he cannot be held responsible to the Knesset.

But there is a lot of room between the two extremes, as we shall see when Prof. Katzir presents his recommendations. His opposition to the "Wolf Fund" that was established by the Knesset strengthened his belief that the president should be free to decide whether or not to endorse a bill and make it law. The fund in question, which provides prizes of IL100,000 to distinguished scientists, is a pale shadow of the Nobel Prizes. The money should have been turned into a private fund, such as the one on which the Harvey Prizes are based, insists Katzir, and should have gone to promising young researchers rather than to those who already have more than enough money and fame.

Prof. Katzir had no alternative but to sign that particular billinto law. However, he expressed his protest by not showing up at the award ceremony.

Prof. Katzir agrees that the president should have a free hand in the granting of pardons. He also thinks that various state prizes — such as the defence prizes and military medals — should be awarded under the patronage of the Office of the President.

FROM CHAIM WEIZMANN to Ephraim Katzir, each president has had his own style and conception of the office.

The first president was a world-renowned scientist who chafed within the narrow confines of the job and complained bitterly about its limitations. His poor health and his disappointment caused him to isolate himself in his comfortable Rehovot home and to refuse to take up residence in Jerusalem. With all the prestige that he gave to the presidency and to the foundling state, Weizmann — perhaps influenced by class attitudes in Britain, where he spent many years — always remained above the people.

Yitzhak Ben-Zvi was very different. While a symbol of the nation, he mixed with all types and remained a modest and popular statesman. He was respected by religious Jews for his appreciation of Jewish tradition, and by Sephardim for his interest in Oriental communities.

Prof. Katzir speaks with great fondness of both Ben-Zvi and the third president, Zalman Shazar. Katzir recalls that hundreds of people used to flock to hear Shazar speak in Jerusalem. An articulate speaker and writer, Shazar was an all-around statesman in the 19th-century sense, and he had very strong Jewish mystical roots too.

Prof. Katzir was a respected biophysicist, but not well-known among the public, when he was elected to succeed Shazar. Most people still do not know what Katzir is really like, given his shyness of the media and the fact that he projects himself much better in small groups than at mass assemblies or in front of the TV camera.

The Beit Hanassi staff were amazed when President Katzir, in shirtsleeves, appeared on the eves of holidays in all the offices to wish the employees well. Guards at the gate speak of him with deep respect and affection, as a man who retains his good humour despite having been touched by personal tragedies (the death of his only brother, Aharon, in the Lod Airport massacre, affected him deeply).

AMONG Prof. Katzir's notable contributions to the presidency is his complete identification with Israel. He was six when he arrived from Russia and he was educated in local schools.

The office not only changed with him but he changed in office. He knows the shortcomings of Israel by heart, but taking them in perspective, he has come to appreciate the Jewish People as an extraordinary and wonderful nation.

At first rather ill at ease with religious observances, Prof. Katzir gradually developed a genuine approval of tradition and values. Every *motsei Simhat Tora* since taking office, he has joined in the enthusiastic dancing with Tora scrolls with members of the Gesher movement that attempts to bring secular and religious youngsters together.

Another — too little known — contribution is the President's Fund he established to provide seed money and emergency assistance around the country. The money, distributed by a public committee, has gone to help rare cases like the heart patient who couldn't afford a telephone, the tattooed seaman who needed plastic surgery so that he could find a decent job on land, and the volunteer dentists who wanted to set up a free clinic.

His role in the granting of pardons led him to get interested in the families of prisoners. Dozens of volunteers now counsel these families, and additional projects are being set up on the model of the Beit Hanassi experiment.

Hundreds of letters containing complaints and cries for help reach the presidential residence each month. In some cases, Prof. Katzir has preferred to get involved personally and not leave the problem to his staff. A Rumanian oleh scientist who couldn't find a job was received by the president, who called colleagues for leads. The man eventually got a research job at a university.

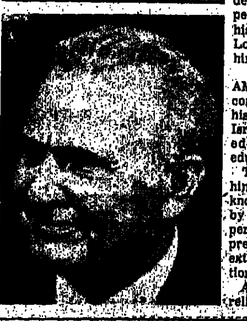
Beit Hanassi staffers also recall the case of the 19-year-old wounded soldier whose doctors insisted that he had to have his arm amputated. Prof. Katzir consulted with the doctors in Safad, became convinced that surgery was necessary, and explained to the young man that his life was being endangered by his refusal to go through with it. The operation took place and the soldier recovered as expected.

THE DEMANDS of the job don't leave the president much time to pursue hobbies. None the less, Prof. Katzir has continued to publish scientific papers and to direct his students in Rehovot. He also swims and plays tennis.

He is not sorry that he ran for the presidency, but nor is he sorry to step down and be a "president in reserves." Immediately after he becomes a civilian again he will go to the U.S., England and Germany to deliver a series of scientific lectures he was invited to give before he took office.

He recalls with amusement that when the late Pinhas Sapir first tried to convince him to run for president, the down-to-earth finance minister offered to build a laboratory in the Beit Hanassi basement. Sapir didn't seem to realize that modern scientists need massive equipment and great space to perform their experiments.

Prof. Katzir's presidential experiment is almost over. On Monday, Yitzhak Navon will be sworn in as the fifth President of Israel. One may be sure that Katzir will not miss the fine residence, the servants and the trumpeters, and will soon feel at home again in his modest office at the Weizmann Institute. □



هكذا من الأصل

Prisoner's diary

Thirty years ago next Sunday — on May 28, 1948 — the Jewish Quarter in the Old City of Jerusalem fell. Malka Shalit, one of two Hagana women taken to captivity in Jordan, recorded the event in her journal. MEIR HADAR tells the story.

IYAR 5, 5708-May 14, 1948 was no different from any other day for the pitifully small group of defenders in the Jewish Quarter of the Old City of Jerusalem. One of them, and one of the very few girls among them, was Malka Shalit, then a 19-year-old member of the Hagana, serving as a fighter and medical orderly. She had been dispatched to the Old City by the Hagana a month earlier. After having been sent back several times by the British, who would not allow Jews of combat age to enter, she finally got through in the guise of a teacher.

She was stationed in one of the defence positions, in the Sephardi *"nakura"* block of buildings. There were seven or eight men in her unit, which held an important position overlooking the entrance to Rehov Hayehudim. The unit lived and fought in the single-storey building, armed only with a few rifles, not enough to go round, and handgrenades. They also had two machineguns, and a Bren gun captured from the Arab Legion.

On that Friday, the defenders were busy as ever fighting against overwhelming odds. Late in the afternoon, their radio monitor sent word that David Ben-Gurion had declared the establishment of the Jewish State. There was no time for celebrating. "We smiled and carried on fighting," Malka Shalit told *The Jerusalem Post*. They did notice one difference: the British army left. Promptly the handful of Jewish defenders tried to take over some of the positions the Tommies abandoned. The most advantageous was one in the tower of the Armenian church, which Malka's unit managed to take. She seems to recall that they soon left under pressure of the church authorities. However, "We were so busy trying to hold off the fierce Arab attacks and tending our wounded that I don't really remember exactly why we gave up the tower." Shortly afterwards, the British-led Arab Legion took the tower, and thus gained command over the whole area with their strategically placed machineguns.

Every day the number of active defenders shrank, as men were wounded or killed.

Some of the fighters, especially the boys aged 10 to 12, who served as couriers between the Jewish positions, were natives of the Old City, and were known to the Arab attackers. They would not only shoot at them, but, calling out to them by name, they would shout juicy Arab oaths at them across the battlements.

THE DEFENDERS held out for two more weeks. At noon on Friday, May 28, reduced to a handful of men still able to shoot, and their ammunition practically exhausted, the commander of the force started negotiations with the Arab Legion, and soon the surrender was signed.

That Sabbath Eve witness that none of them will ever forget. "The Old City went up in flames. We transferred our wounded and the patients from the Jewish hospital we had tended, from the Bikur Mahase compound, to the Armenian school. It was hard work. We did our best, but we had to abandon some of the dead to the flames," we read in Malka's diary, written later in a prisoner-of-war camp in Jordan, on the torn pages of an exercise book.

The diary continues: May 29, in the Armenian school. "The wounded are moaning. Esther (Cailingold), a girl from England, who had fought with us, died of her wounds. Yitzhak the Bren first, one of the two machinegunners, died of his wounds soon after her. An Arab medical commission, joined by one of our doctors, arrived to examine the casualties. They permitted the most seriously wounded to be sent to our own lines. The rest were condemned to go to a P-o-W camp with us." The remaining Jews included 40 wounded — military and civilian — and non-combatant residents of the Jewish Quarter.

"The time came to say goodbye to the lucky ones going home. I wondered whether and when we'd ever meet again. The farewell was difficult, but we bit our lips, determined not to let the Arabs glory in our defeat and sorrow. Instead of crying, we sang Hebrew songs, as bravely and defiantly as we could. We had the satisfaction of seeing our conquerors fume angrily."

The diary continues: "As a medical orderly, the Arabs agreed to permit me to return to the Israel part of Jerusalem. I was free to go home again. Home.

"But can I leave the wounded who are being taken away alone to face the Arabs? If I do, will I ever forgive myself if something happens to any of them because I left them? No. I volunteered to accompany them, to wherever they might be taken.

"I told the men that I wasn't leaving them, that I was coming with them, that I would go with them wherever we were sent. My reward was immediate: the smiles on their pain-twisted faces. At least now they could be sure they would be treated by somebody they knew and could trust.

"On Sunday morning we were loaded on trucks to be taken away. There was only a small distance between the loading point and my parents' home. But for me it might as well have been a thousand miles. The trucks started moving, towards Jericho. An Arab mob surrounded the trucks and stopped our wretched convoy. They wanted to see the Jewish prisoners, to gloat over our defeat. They screamed oaths and spat at us, waving daggers and sticks and even rifles. As they came nearer and nearer, we involuntarily clutched at our throats and chests, preparing for the worst. We didn't want to die. Now less than ever, now that we had survived the hell of the Old City, and, all things considered, had acquitted ourselves honourably... The convoy moved on, making its way through the mob.

"The scene was repeated in every village we drove through. Our guards would fire into the air, telling us they did so to keep the mobs away, but in fact in order to attract them and collect a crowd for their 'Victory Parade'."

THEY REACHED Amman in the evening. "The same familiar scene again, and we were taken into the police station on the outskirts of the city. They took us into a long, dark, dirty hall, where we bedded down the wounded as well as we could, on the mattresses we found on the floor. Our first night as prisoners in Jordan was long and sad. Each of us withdrew into his own blanket and his private thoughts. There was not a sound except the sighs of pain from the wounded."

At the police station, she met the only other woman who had been taken prisoner, Hava Kirschenbaum. Together they did their best to make the wounded comfortable.

"Bad as we felt, we smiled, so as not to give comfort to our captors. We smiled in disbelief when one of the Arab officers told us of hundreds of Jews killed by Arab air raids on Jerusalem, Tel Aviv, Haifa. We smiled, but couldn't be sure. We smiled when the mobs collected outside the station to look at us as one looks at caged animals in a zoo. We smiled and walked proudly upright when we were humiliated, even when they spat at us. We began hating the daylight and prayed for darkness to cover our emotions."

After a while, the Jordanians got organized and started sending the men to a permanent P-o-W camp, and some of the most badly wounded to hospital. Rumours concerning their fate caused us much concern.

The following Friday (June 4), still in the police station, the two girls prepared for the Sabbath. They cleaned the hall, washed the wounded, shampooed their hair, and laundered their clothes and underwear, leaving them naked under the blankets until the clothes dried.

The diary continues:

"Some of the boys started a *minyan*. They prayed facing in the direction of Jerusalem, the Temple Mount, all the places they had defended but had failed to hold against the overwhelming onslaught of the Arab Legion. When the *hazzan* (prayer leader) reached the *Kaddish*, he was accompanied by throttled sobs. After the service, all of us crept under our blankets, to face our sorrows alone.

"On June 6, we were told that we two girls would be returned home. We did not want to leave the wounded, but we were told curtly that prisoners obey orders. They took us to Silwan village, outside Jerusalem, where we were locked into a small dark room of a ramshackle building. From an opening we could peer out and watch a nearby Legion gun emplacement, from which the Legionnaires fired their cannon at the Israel sector of the city at regular intervals. We wondered where each shell would land, and whom it would hit. We felt so desperately helpless. They held us in the room for three days, and on June 9 we were told that only the civilian prisoners, the former residents of the Jewish Quarter, would be freed and sent across the lines."

TO THIS DAY Malka cannot understand why at the last moment, they were held back.

Malka and Hava were returned to the police station outside Amman. The next day, June 10, they were sent to the P-o-W camp that the Jordanians had organized at Umm el-Jamal, near Mafrak, in the desert. The two girls were held separately in their "private" one-tent P-o-W camp, about 500 metres from the larger camp in which the men were being held.

The girls were placed under the direct supervision of a Beduin officer, who was also charged with protecting them from the Legionnaires. Sometimes, according to Malka's diary, the Beduin officer, later relieved by a Circassian, did not behave very well towards them. There are entries about this in her diary, but they are carefully crossed out, because she feared that the diary might be examined and the derogatory remarks held against her. Now, she cannot remember exactly what occasioned those entries, "but I know it wasn't anything pleasant."

She does recall that the Beduin officer often told the girls that everything was "the fault of the British and their divide-and-rule policy in Palestine." The British, he said, "knew that if Jewish money combined with Arab brains, we would be superior to them." The girls found it advisable to agree with him.

AFTER more than two months as prisoners of war, the Red Cross brought the girls their first letters from home. They did not know how the new State of Israel was faring. Their captors carefully withheld all news from them. "But at least we could gauge how the fighting was going. When we were treated a little better, we understood that the battle was going in favour of the Arabs; when the treatment became harsher, we knew that we were winning, which enabled us to bear the harshest treatment," Malka recalls. The food she remembers as "lousy," consisting mainly of hard army ration crackers and cheese out of tins.

Seven months passed. The men did their best to smuggle news to the girls on scraps of paper. Now and then one of the men tried to escape, and then treatment became harsher for a few days.

Mostly, Malka thought of home in Jerusalem. "Often I speculated that it was preferable to be a criminal in prison: then at least you had some idea about when you might expect to be freed. We had no idea about our future; we could only hope — hope that the Jewish State would survive and hope that

(Continued overleaf)

(Continued from page 8)

we would survive to see it one day."

One day, one of the prisoners was shot dead and another wounded, when one of the guards, for no apparent reason, opened fire on their compound. Another day, when the officer in personal charge of the girls was absent on leave, his men beat up the girls "only because we were Jewish."

But even a P-o-W camp in the desert, housing prisoners who had never even seen the state they had fought for, has its happier moments. For instance, when the Red Cross brought a food parcel from home, and it contained carefully concealed scraps from a Hebrew newspaper with a tiny bit of news from home. Or when the girls had their birthdays, and the men made "jewel boxes" for them out of the khaki-coloured tins the crackers and cheese came in. They decorated the lids with a map of "The Jewish State" scratched into the paint. They drew the map as they imagined it. Everything west of the Jordan was "Israel" and the rest of the country was "Transjordan." Malka still treasures two such boxes.

As day followed dreary day, high hopes gave way to deep despair, replaced by new hopes. Two girls alone in the desert, with the howling winds and sandstorms and the constant fear of helplessness, at the mercy of their guards. One day, they were "sure" they were about to be released; on another, they "knew" that they were forever desert-bound. Only the contacts with the men, which somehow were engineered quite frequently through various subterfuges, gave them a chance to "recharge batteries" to face more loneliness.

Friday was always the worst day of the week. On Fridays, groups of Jordanian Arabs would come driving up from their prayer services in the mosques "to have a look at the Jewish prisoners, to laugh and swear at them." The guards, in order to make themselves more interesting, used to tell the crowds that the two girls had been "desperate fighters" who had been taken only after the brave Legionnaires overcame the tank they fought in.

SUMMER turned into cold desert winter. Hanukka arrived, but without miracles, or even candles. It was a bitter holiday. Yet, on the last day of Hanukka, on January 2, 1949, the girls were wakened earlier than usual, before the crack of dawn, were told they were being released and ordered to get ready at once. There was precious little for them to pack, and soon they were on their way, to Jerusalem and the "Mandelbaum Gate," which for 19 years, until the Six Day War of 1967, marked the division between the Israeli and Jordanian sectors of Israel's capital.

"We could not believe our eyes, and right up to the last moment we were afraid that we were being fooled with again. But this time it was for real. We passed through the Mandelbaum Gate, and on the other side a Jewish officer with a patch over his left eye greeted us. We didn't recognize the uniform or his rank insignia, which we had never seen before. But we recognized the man, Moshe Dayan. Now we knew that we were home, in the Jewish State we had fought for and dreamt of." □

Malka Shalit later studied nursing. Married, with two grown children, she works in Haifa.

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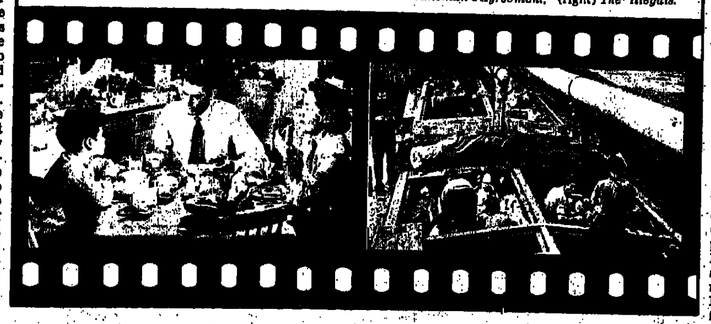
Reels of history

The past lives on in abundance at the Rad Film Archives on Mt. Scopus. The future of the collection is much more in doubt, reports NADINE FREEMER.

(Above) *Molly Picon looks back at herself.* (Below left) *From "Gentleman's Agreement,"* (right) *The Illegals.*



ONCE you've climbed Masada, finding the Avraham F. Rad Contemporary Jewish Film Archives is child's play. If you've managed the twists and turns of the Snake Path, you won't be left breathless by the endless staircases leading upward to corridors that lead to more staircases in the Hebrew University's Law School building on Mount Scopus, and you'll be able to appreciate the window-lined hallway at the top of the stairs that reveals one of the most spectacular views of Jerusalem until the hallway ends — at another flight of stairs. Only this time, it is down, down, down. If it is a warm day, you will know you've reached the archives when you get the urge to put on an overcoat.

No well-paid genius conceived the idea of placing the archives deep in the heart of the Law Building. But the natural cool, dry climate of the cellar is the perfect environment for the numerous cans of highly explosive nitrate films that comprise a large part of the Rad collection. More than 1,200 films line the shelves. Films like *The First Film of Palestine* — some vintage 1911 footage of early *halutzim*. And Meyer Levin's *The Illegals* — one of two existing films that contain actual scenes of Jewish refugees after World War II making their way across Europe to find asylum in Eretz Yisrael, illegally, during the days of the British Mandate. The story of the Jewish Brigade is here, as recorded by the late Norman Lourie in *Road to Liberty*.

And countless reels of nameless bits and pieces. Clips that bring history to life before your eyes: the horror of Auschwitz, the siege of Jerusalem, Kibbutz Tirat Zvi being *Built in a Day* during the tower-and-stockade operation of 40 years ago.

The films range from straight documentary to popular productions like *Gentlemen's Agreement, Hester Street,* and *I Love You Alice B. Toklas* — a farce in which Peter Sellers plays a Jewish lawyer. Gems from the Yiddish cinema like Molly Picon's *Yiddel mitten Fiddle*. They all rest comfortably on the cool shelves of the Rad Archives.

Unlike a library, where books or films are meant to be loaned, the main function of an archive is preservation. Until recently, the only medium easily available to film makers was nitrate-based film, a highly combustible substance with a limited lifespan. After a number of years, nitrate film begins to shrink, making it difficult to view. It gradually turns brown and sticky until it disintegrates into a red powder. The rate of decay varies from film to film. It is possible, however, to transfer nitrate to the long lasting safety film developed by Kodak in the early 1950s. Film archives all over the world are racing against time to save precious footage before it disappears. It is an expensive race.

Another project waiting for funds is the transfer of 120 hours of videotape of the trial of Adolph Eichmann to either film or videocassettes. But estimates of the cost for this task have ranged from IL6 million to $11,000.

"The trial was taped in 1961," explained Deborah Franklin, who served as manager of the archives until early this year. "The average life expectancy of videotape is 10 to 15 years. If it isn't transferred soon, it will be lost."

Many of the films now in the archives would have been lost long ago had it not been for the work of Franklin, her predecessor Ya'acov Gross, and dedicated friends of the archives like Lou Reich in New York and Joseph Green in South Africa.

"We locate films mainly by word of mouth. We are helped a lot by people who make documentaries. You get into a kind of circuit. I'm a source for other people who are looking for films, and they help us in turn," was the way Franklin described the personal contact that is so vital to running the archives.

Gross came in as manager in 1974. His father is a film director (Natan Gross), "and he had a lot of connections. He got us a lot of publicity, and helped us get a lot of films. And at that time, I got started organizing and cataloguing."

"What we really need," Franklin continued, "is a committee in the U.S., including a paid person to keep tabs of films. If documentaries are not got hold of quickly, they disappear. Especially amateur films. And then, once we locate the film, we have to have someone donate it."

For while history is in abundance at the archives, money is not. The archives is financed jointly by Iranian-born philanthropist Avraham F. Rad, through the Hebrew University, and the World Zionist Organization. Officially, it is part of the University's Institute of Contemporary Jewry. At present, services are severely curtailed. Franklin has not been replaced, leaving only a small part-time staff to handle the growing demand for services.

The archives has no acquisition fund at all. Although the list of titles is impressive, there are still large gaps to be filled. Most of the films in the collection were donated by the WZO, friends of the archives, film companies, directors, or by organisations such as Hadassah. The archives also stores film for the owners. Baruch Agadati's *This is the Land*, Frederick Rossif's *A Wall in Jerusalem*, and about 200 Geva newsreels are held here. Occasionally, even a customer will donate his completed film.

And the archives' customers form an impressive array. From Austria, Holland, Belgium and even Japan, documentary-film makers come to the Rad Archives seeking source material. Along with Israeli television and film companies. Frequently they incorporate footage from the archives into their own productions. They watch the film on a special viewing table at the archives. If they see something they wish to use, the reels are sent to a laboratory in Tel Aviv, where a copy is made without harming the original. Since film is weakened every time it passes through a projector, the viewing table provides the only means to preserve the footage and still allow it to be seen.

But you don't have to be a film maker to use the archives' services. For a small fee anyone can come in to view films, for research purposes or to just get a flavour of the past. It is possible to use film in an educational format, the same way you would use a textbook. Actually, archives director Geoffrey Wigoder would like to emphasize the latter purpose, which was one of the key ideas behind the founding of the archives 10 years ago.

ALTHOUGH the notion of a film archives was not new to the University, the Rad Archives actually blossomed out of the ill-fated Israel Communications Centre, scheduled to open in the late 1960s. Today, only a glossy, full-colour brochure serves as testimony to the multi-million dollar brainchild of Swiss entrepreneur Melville Mark.

Mark envisioned a huge complex of film and television studios, libraries and publication offices all housed under one roof in Jerusalem. For free moments in the midst of all this communicating, swimming pools, cafeterias and lounges were drawn into the plans. The scheme also included regular publication of a magazine, production of films on Jewish topics and a totally computerized film archives connected to the National Library.

Before the dream died, a full-length feature film on the life of David Ben-Gurion was actually produced. The archives, the only surviving part of the Centre, was shoved into the Law Building, where it has remained, efficient but uncomputerized. A plan still exists to move the archives to Givat Ram campus and incorporate it into the expanded National Library. And here in the archives some publishing has really been done in the form of Israeli and American filmographies and the Rad Archives catalogue.

Above all, the Rad Archives is a survivor. A survivor looking for a way to save Agadati's recording of the first Maccabiah before it turns to dust. Trying to preserve the most vivid form of recorded history yet developed. In spite of lack of staff, minimal funds, no access to direct transport between the University and the laboratories in Tel Aviv, the Rad Archives plods along. And the film makers continue to wind their way through the labyrinth of the Hebrew University for a glimpse of the living history that still breathes in the Law Building's icy cellar. □

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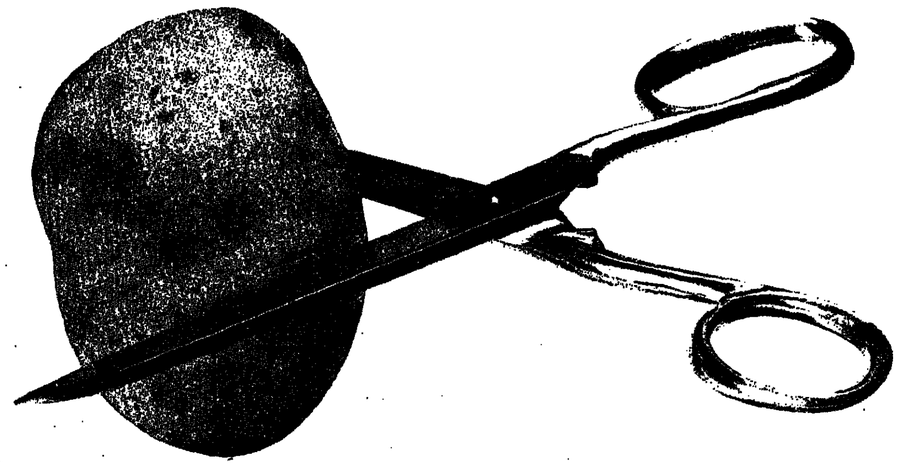

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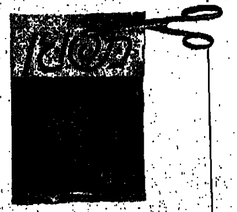
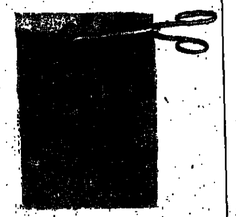


Tapugan. Quick frozen French fries.



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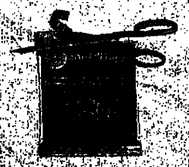

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TAPUD.

CUT ... YOU'VE GOT A MEAL.

PINTERING PINTER

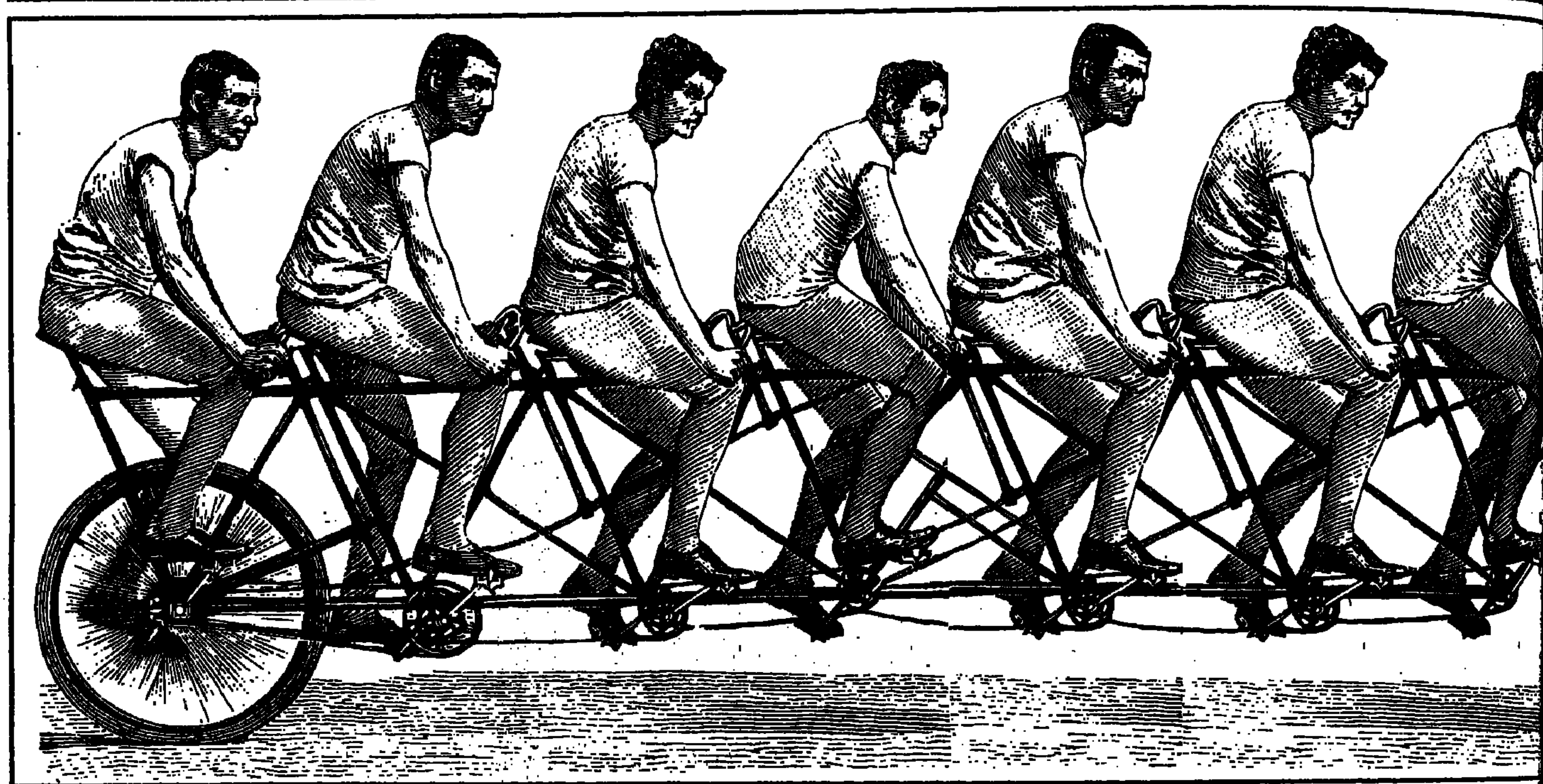
After attempting to out-point and out-pint playwright Harold Pinter, and being out-pointed and out-pinted at every point, MATTHEW NESVISKY finds that being Pinteresque isn't child's play.

THE CHARACTERS:
Harold Pinter, 47, fabulously famous author of numerous enigmatic, Pinteresque plays. Tall, tanned, handsome as an actor, which in fact he was when he first escaped the *shtetl* of London's East End. Wears dark glasses, green military-type shirt, slacks, tennies. Rarely smiles. Speaks hesitantly, if at all. Hates to be interviewed. Notorious for refusing to discuss his writings.
The Intruder, sixtyish, a hack. Short, pale, balding, pudgy, his face a circus of nervous tics. Something of a literary groupie, he has been assigned to interview the elusive Pinter. Has caught up with him, having agreed not to pump Pinter about the meanings of his plays. Which is something of a relief, as the reporter doesn't understand them. Further disadvantage: Pinter likes beer, and The Intruder is normally a fruit-juice man.

THE SCENE, The bar of the King David Hotel, in a small Middle Eastern town.

The curtain rises and we discover PINTER and THE INTRUDER. Day in May, precisely noon or thereabouts. The two have the bar to themselves.

INTRUDER: Around the time you were writing your enigmatic, Pinteresque play, *The Homecoming*, you wrote: "I think that we communicate only too well, in our silence, in what is unsaid, and that what takes place is a continual evasion, desperate rear guard attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening. To disclose to others the poverty within us is too fearsome a possibility." Now my question is: Huh?
PINTER *(frowns)*:
INTRUDER: Yes, but beyond that. The point is, what exactly did you mean by *rear guard?* Were you being provocative? Or merely enigmatic?
PINTER *(frowns, getting annoyed)*:...
INTRUDER: I see. And frankly, I'm glad that's out of the way. This is your first visit to this country, is it not?
PINTER:... well...
INTRUDER: You've come for only two weeks. What are your impressions? Characterize the Israelis. What do we do about the territories? The religious? The Premier? The comptroller? Rafu?
PINTER *(insouciantly lighting a gold-tipped Black Russian cigarette)*: *It... would be* ... presumptuous...
INTRUDER *(insouciantly lighting a Dubek)*: Presume! Presume!
PINTER: Well... nice ... nice ... nice country.
INTRUDER: A-ha. And is it true you met a cousin at Kfar Hanassi whom you hadn't seen for 32 years?
PINTER *(haltingly)*: Ah ... well... yes. That's true.
INTRUDER *(exultant; he has him now)*: A-ha! But Mr. Pinter, did you not once write that "A thing is not necessarily true or false; it can be both true and false." Now tell me, sir. Is that true?
PINTER: Ah. Well. True. Yes. In a fictitious sense. *(Signals barman for two more Maccabis).*
INTRUDER: Now we're getting somewhere!
The beer arrives. They drink. The curtain is lowered for 30 minutes to denote the passing of half an hour.
INTRUDER: You were trying not to say...
PINTER *(bored)*: ...*(pause)*
INTRUDER: Now don't be so retentive. That's anal. Rear guard. Let it out. Tell us what you think. You've written numerous "comedies of menace" with threatening intruders. But you shouldn't feel menaced now. This is no comedy, Israelis are dying to know what outsiders think about them. Though you're not totally an outsider. You've been on record as supporting Israel for years.
PINTER: Ah ... *(unpause)*
INTRUDER: I mean, you are a Jew, aren't you? Hebrew persuasion, the involuntary surgery, all that?
PINTER *(spasmodically)*: I'm ... a spasmodic Jew. Gave up religion at 14... but the East End ... after the war ... there were fascists about. That kept up our consciousness. I was in — I was in a Jewish social club till 17 or 18.
(Signals barman for another round) But ... you know. Never a joiner. Then ... got into theatre. Acting. Whole new world. No time ... for politics, things like that. Do drink up.
INTRUDER *(drinks up)*: Go on. I said, Go on!
PINTER: Then. Six Day War. Shared the enormous. Exultation. One day... suddenly found myself ... giving money. On the platforms. Remarkable. Suddenly got interested. In Israel.
INTRUDER: Go on; go on! At last something we can understand. Nu, so why didn't you come until now?
PINTER *(drinks, signals again, lights Black Russian)*: Well. You know... Began to detect... from a distance ... certain arrogance from Israel. Worried. Rather — *afraid* what I'd find here.
INTRUDER: So why come now?
PINTER: Well. Finally said. What the hell. And here I am. Or so it would appear.
INTRUDER: And how does it appear?
PINTER: What? Oh. Happy to say ... I find Israel full of —
INTRUDER: Of?
PINTER: Passionate intelligence. And commitment. To living. Most ... admirable. Really quite (...) exhilarating.
INTRUDER: And?
PINTER: And terribly concerned about finding the balance between ... need for security and ...
INTRUDER: And?
PINTER: And avoiding militarism. Understandable dilemma. *(Signals for another round. They drink)*
INTRUDER: (...)
PINTER: Well. So hard. From a distance. Don't realize ... as I do now. Everything here so multi-layered. Incredibly complex.
INTRUDER: (...)
PINTER: Quite. Very typical. You're like everyone I've met here. Incredibly open. Frank. People don't hide a thing. My cousin ... at the kibbutz. Been in four wars. I — he — a marvel. And Shimon Peres — terribly impressive. Hanna Meron — read from my play, *The Landscape*. In Hebrew, of course. But I approve the translation. *(laughs)* Went to Masada. High!
INTRUDER: But what the hell should we *do?*
PINTER *(removes dark glasses, replaces them, quaffs beer)*: Well. Don't think it ... does much good pressing the ... the biblical heritage. All that. Arabs so much more adept at rhetoric. Even if despicable. Sadat — appears to have enormous grace. *Appears.* But even so — that's rare among politicians.
INTRUDER *(quaffs beer, fails to hide burp, lights Dubek)*: You once wrote, Mr. Pinter — and I'm *not* discussing your work — you once wrote that you distrust words. Strange thing for a fella what makes his living with his pen. But does that apply to politicians' words as well?
PINTER: Oh, yes. Very bright of you. All politicians make me sick.
INTRUDER: Quotecha on that?
PINTER: No. *(slight pause)* Yes.
INTRUDER *(signals for two more Maccabis)*: Why do the British always seem so ambivalent about Israel?
PINTER: Who? *(slighter pause)*
INTRUDER: What?
PINTER: Oh. Well, that's the British for you, innit? *(Just the slightest pause)* But take my travelling companion, Lady Antonia Fraser.
INTRUDER: I *beg* your pardon?
PINTER: Very British lady. *Veddy* British. But loves Israel. Catholic, you know. Galilee. People. Loves it all.
INTRUDER *(mumbling)*: Wanted to meet her.
PINTER: As I told you ... we don't ... give interviews together.
INTRUDER: S'all right. I don't interview people in pairs, not at these rates. But I wanted to ask her — read her *Cromwell*. What a biography! That business about Menasseh ben Israel petitioning the Protector for readmittance of the Jews. Wanted to know what she thought — oh, it's just as well. *(Suddenly breaks down, weeping into his hands)*
PINTER: What is it?
INTRUDER: So ashamed. *(Sobbing)* Didn't know how to address her. Lady Antonia? Lady Fraser? Ms. Fraser? Ma'am? You see — I'm not English, never was —
PINTER: Hold on, man. Have another pint. *(Signals barman)*
INTRUDER *(drinks, gets hold of himself, realizes what he's doing, lets go)*: At any rate — is she enjoying her visit?
PINTER: Well. There's the heat, of course. But yes — I'd say yes. Works three hours a day on her diary. Marvellous. Hope she publishes it. I've even been adding ... you know — a comment here and there.
INTRUDER *(suddenly brightens, and now with a flash of insight he makes one of those incisive moves that explains why his newspaper keeps him on the payroll, even paying his bar bill)*: Ah, that's very interesting, Mr. Pinter, your commenting on her diary. Which brings me to a certain question. In describing your plays, those enigmatic, menacing comedies, you've said your characters take on lives of their own and essentially create their own dialogue, without your interference. Now how does that square with the numerous screen adaptations you've done from other people's work — *The Servant, The Go-Between, The Last Tycoon, Remembrance of Things Past?* That is, how can you reconcile your claim to letting characters do their own dialogue, create their own situations, and yet work so successfully as a collaborator, as it were, adapting entire plots and characters from novels? Hah! Explain that one!
Fast curtain falls for X amount of time, to be raised at Y.
PINTER: *(knitting his brow)*: That barman ...
INTRUDER *(weaving on his feet)*: What about him...?
PINTER: Wears a name plate on his jacket... Yet I once wrote, "We don't carry labels on our chests..." Could I have been wrong?
INTRUDER: Don't try to verify the past.
PINTER: Didn't I say that in an essay?
INTRUDER: Maybe he's really a bus driver. I mean, bus boy. *(Giggles)*
PINTER: Name's Lulu. Silly name for a barman. Still, he pours a decent pint. Have another.
INTRUDER: Mr. Pinsker —
PINTER: Pinter.
INTRUDER: Pinter. You didn't answer my question.
PINTER: (...) *(starts to rise)*
INTRUDER: My lovely question. Just before the curtain.
PINTER: What do you *want* from me?
INTRUDER *(really wanting one of those gold-tipped Black Russian cigarettes, but too embarrassed to ask)*: What our readers want to know, Mr. Pinsker. —
PINTER: Pinter.
INTRUDER: Pinter.
PINTER: Pinsker.
INTRUDER: Have it your way. Wanna know, Mr. Pinsker — God, my head — what have you done *lately?* I mean, that ... thass all that counts, innit?
PINTER: Well. New play in October. National Theatre. Called *Betrayal.*
INTRUDER: *Betrayed?*
PINTER: *Betrayed!*
INTRUDER: *Betrayal?*
PINTER: *(sighs)* Have it your way. Also just published book. Poems and prose. And screenplay of *Remembrance of Things Past.* Nobody'd back a Proust film, so published in book form. Shame. The rustle of the napkin. The sea. Capturing time. The past. Always been very interested in that.
INTRUDER: S'very Jewish.
PINTER: Hadn't thought of that. Hadn't thought of that.
INTRUDER: No present tense in Hebrew. All that. But it's all right, didn't wanna meet her anyway.
(Weeps again)
PINTER: We're really not fond of interviews...
INTRUDER: (...)
The curtain is lowered and taken to the cleaners.□



Wheels across Ga[l]

In a three-day trip in the North, ZVI VOLK discovers some of the delights and hazards of cycling in Israel.

"JUST BECAUSE you've got experience doesn't mean you're not crazy," one of my friends told me when I said I wanted to bicycle through the Upper Galilee during Pessah.

"And just because you bicycled through Europe doesn't mean you can ride up to Safad," he said.

Fortunately, I've had a lot of experience with two things: bicycling and dealing with people who tell me I'm crazy. They aren't completely wrong, of course. Why *would* anyone want to take a trip by bicycle?

That's the same question the Jerusalem railway station manager asked me a few days later when I informed him that a friend and I wanted to take our bicycles on the train to Haifa with us.

I told him about the feeling of independence, of knowing that you are travelling under your own power, and of the sense of accomplishment when you finish a hard day of cycling. I was proud of myself for waxing so poetic. The station manager was unimpressed.

After some minor sparring, we were allowed to take our bikes on the train with us at IL4 each. We sat in the front of the front car, and secured the bikes in the corridor, relatively out of the way.

Our itinerary called for starting from Haifa the next morning, and riding to Safad the first day, to Tiberias the second, and back to Haifa the third.

WE WERE ready to make the final climb to Safad. In my mind's eye, I saw my friend saying, "You're crazy." I had to laugh. He was right, and I was glad! Despite the rain that had been threatening all day, it had been a glorious ride.

The morning ride from Haifa to Acre provided two reminders: what it's like to ride with a constant side wind (the wind was coming off the sea), and what it's like to ride among the worst Israeli drivers. I had to keep telling myself that the reason so many drivers honk at cyclists is their lack of exposure to bicycles. Just because they don't hear the bicycles, they assume the cyclists don't hear the cars. As a result, they honk a lot.

But they also honk at each other — as if to excuse their piggishness in following too closely, or just as a reflection of their general impatience. Nevertheless, I was becoming accustomed to them.

We were past Carmiel, and the area was becoming increasingly rural. You can travel about 15 kms. per hour by bicycle, and that's a good speed for watching changes in terrain, smelling flowers and trees, and noticing crops.

I pulled off the side of the road to make an adjustment to my brakes. As I was getting out my tool kit (wrenches, pliers, spare cables, tire irons, and a patch kit), I could hear the quiet. I made the adjustment. Miraculously, no cars passed while I was at it.

The activity in the field to my right would have been wasted on motorized travellers anyway. Pity. They missed a flock of about 500 migrating storks. Graceful, black storks sharing this peaceful clearing in the Galilee with two cyclists on their way to Safad. We stood there and watched their aerial display for a few minutes before continuing our ascent.

The view was improving with each turn in the road as we neared the mountains when my friend suddenly mentioned that the rain appeared ready to make good on its threat. We began looking for shelter. A pine tree was the best we could do. I wondered whether the JNF people had us in mind when they planted this lone tree. And then the deluge started.

I pulled my bike under the shelter of the pine, and pulled out a plastic bag to cover the saddle. I figure that I can always ride in the rain if I have to, but a wet seat isn't pleasant. Fortunately, I have packs for my bike which go on either side of the rear wheel, distributing the weight evenly and steadying the machine.

However, as we huddled under this tree, another advantage became apparent. The packs, and not my rear wheel, were resting on the ground. I didn't have to worry about laying the bike down on a rock: the packs provided ample protection. And then the hail began.

Big, golf-ball hailstones. I pull[illegible]ed on my safety helmet, chuckling because I didn't imagine this was the type of danger the helmet was supposed to protect me from. It was, nevertheless, effective. Helmets are not compulsory in any country, but an increasing number of experienced cyclists are using them.

WE WAITED for the storm's fury to abate before venturing back on the road. Suddenly, safety on the narrow, winding road to Safad became a prime concern.

POST PULLOUT GUIDE

The Poster

THEATRE

All performances are in Hebrew, unless otherwise stated.

Jerusalem

HAROLD AND MAUD — A young man whose hobby is committing suicide and an 80-year-young lady fall in love in one of the most bizarre plays on record. By the Beersheba Theatre. (Jerusalem Theatre, Saturday, Sunday, Thursday at 8.30 p.m.)

PLEASE GOD BY YOU — Comedy with Gabi Amrani, Laura Sahar, Rafi Taylor, Irit Meiri. (Beit Ha'am, 11 Bezalel, Saturday at 8.30 p.m.)

PUPPET THEATRE FOR ADULTS — (Khan, opposite railway station, Monday at 8.30 p.m.; Tel Or Club, Rehov Hahistadrut, Tuesday)

ROZENKRANTZ AND GILDENSTERN ARE DEAD — Tom Stoppard's play based on Shakespeare's "Hamlet," as seen from the viewpoint of these two minor characters. Produced by the Khan Theatre. (Khan, opposite railway station, Saturday, and Tuesday 8.30 p.m.)

THEATRE GAMES — Improvisational show in which the technical, behind-the-curtain activities become the centre-stage performance. (Khan, opposite railway station, Tuesday at 4.30 p.m.)

Tel Aviv

THE DEATH OF AVIMELECH — Based on the book by Pinchas Sadeh in which the biblical character symbolizes the struggle between good and evil. Produced by The Third Floor's drama workshop. (Jaffa, The Third Floor, 13 Yifat, Sunday and Monday)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (ZOA House, 1 Daniel Frisch, tonight at 10.30)

FROM BEN-GURION TO THE PRESENT — By Richard Farber. (Jaffa, The Third Floor, 13 Yifat, Tuesday at 9 p.m.)

GHOSTS — Ibsen's play, produced by the Alternative Theatre Group. (Tzavta, 30 Ibn Gvirol, today at 3, Tuesday at 9 p.m.)

IN THE BLOOM OF HER DAYS — S.Y. Agnon's well-known story about a girl's romance with the man who loved her dead mother. Adapted to the stage with taste under the direction of Mihal Govrin. (Beit Hamlin, tonight)

THE KITCHEN — Arnold Wesker's play, translated by Nissim Aloni, in which the kitchen is a microcosm of the world. Produced by Habimah under the direction of Amri Nitzan. (Habimah, Saturday and Tuesday)

MAN IS MAN — Brecht's chilling play about an innocent labourer, brainwashed into becoming a bloodthirsty soldier, in a striking though flawed production directed by Hanan Snir. (Nahmani Hall, 17 Nahmani, Saturday, Monday)

MONSIEUR GOES HUNTING — By the Cameri Theatre. (Haifa Municipal Theatre, Saturday and Sunday)

[illegible]SHA AND THE PARON MAID — By [illegible] Regev. Produced by Habimartef. (Habimartef, tonight at 9.30)

PUPPET THEATRE FOR ADULTS — (ZOA House, 1 Daniel Frisch, tonight)

ROZENKRANTZ AND GILDENSTERN ARE DEAD — (Tel Aviv Museum, Monday, Wednesday and Thursday)

THE SUBTENANT — A play about a star-crossed love affair between a young Arab and a Jewish girl has little to say about the [illegible] and what it says is banal. (Habimah's [illegible] Hall, Saturday at 7.30 and 9.30 p.m.; Sunday, Monday at 8.30 p.m.)

THREE HOTZMACHS — Produced by the Cameri Theatre (Cameri, 101 Dizengoff, Wednesday, Thursday at 8.30 p.m.)

UPON YOUR REQUEST — Play without words, with Nava Shean. (Jaffa, the Third Floor, 13 Yifat, Saturday at 9 and 10.45 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY — An extremely silly comedy about a septuagenerian lady who has just discovered sex, champagne and other good things in life; a vehicle for Hannah Marron who makes the most of it. (Cameri, 101 Dizengoff, Monday and Tuesday at 8.30 p.m.; Nahmani, 17 Nahmani, Thursday at 8.30 p.m.)

THE WISE MEN OF CHELM — By the Haifa Municipal Theatre. (Tzavta, 30 Ibn Gvirol, Wednesday at 8 p.m.)

YASHA GOREN — A new play by Yosef Bar Yosef about a labour politician with surprises, and his politically ambitious young wife. Has some mildly entertaining moments amidst all the nonsense. (Tzavta, 30 Ibn Gvirol, Monday and Thursday at 8.30 p.m.)

HIS FRIEND AT COURT — Ephraim Kishon's 1953 comedy about bureaucracy enjoying another triumphant run, despite, or because of, the creaky plot and pervasive banality. Produced by the Habimah Theatre. (Haifa Municipal Theatre, 50 Pevsner, Saturday at 8.30 p.m.)

Other Towns

CHERLY-KACHERLY — Dany Horowitz's play purports to give a many-sided, full-length portrait of the sabra, but he seems to have bit off more than he can chew. Directed by the author and Ilan Ronnen. (Revivim, Sunday)

THE FALL — Albert Camus' play translated and directed by Niko Nitai. Produced by Te'atron. (Mitzpeh Shalom, Monday)

MAN IS MAN — (Givat Haim, Wednesday)

PLEASE GOD BY YOU — (Holon, Rina, tonight at 8.30; Bat Yam, Wednesday at 9.15 p.m.)

THE REFUGEE — The play by Austrian playwright P. Hochvelder inveighs against political conformism and indifference. Produced by the Lilah Theatre. (Kiryat Ono, Saturday at 9 p.m.)

ROMEO AND JULIET — Beersheba Theatre production of Shakespeare's tragedy (Beersheba, Beit Ha'am, Monday, Tuesday and Wednesday)

THREE HOTZMACHS — (Kiryat Shmona, Tuesday)

TWO FOR THE SEESAW — Romantic comedy by William Gibson. Produced by the Lilah Theatre. (Tiberias, Aviv, Monday at 9 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — (Kiryat Malachi, Sunday; Ein Harod, Thursday)

YASHA GOREN — (Beit Keshet, Tuesday)

OPERA

THE ISRAEL NATIONAL OPERA — Producer and directress: Edis De-Philippe. Conductors: George Singer, Alexander Tarsky, Arieh Lebanon.

MIGNON — By A. Thomas. Cast: Esther Baumwel, Ben-Shachar, Rudhama Dansiger, Toshiaki Kunii, Miriam Laron, Walter Plante, Sheldon Pine, Umberto Scalavino, Joy Elisabeth Sherts, Harrison Sykes, Lynn Sharon, Dora Toledano, Elisheva Vitale. (Tel Aviv, Saturday, Tuesday)

GALA EVENING — On the occasion of the 30th Independence Day. Special programme of opera and operetta with participation of 20 soloists. (Jerusalem, Binyenei Ha'oomah, Sunday)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

Flautist Wendy Eisler-Kashy appears on Saturday at the Israel Museum.

ENTERTAINMENT

Jerusalem

BOXCAR BERTHA — Film, with David Carradine. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

CINECAFE — Short films and discussion with director Nissim Dayan. (Pargod Pocket Theatre, 94 Bezalel, Tuesday at 9.30 p.m.)

DADAIST IMPRESSIONS — Exhibition, films, excerpts from plays. (Pargod Pocket Theatre, 94 Bezalel, Monday at 9.30 p.m.)

ISRAEL GURION — In his one-man show "Whatever I Wish." (Pargod Pocket Theatre, 94 Bezalel, Saturday at 9.30 p.m.)

JAZZ — Dany Gottfried, piano, Aharon Kaminsky, drums, Peter Wertheimer, saxophone, Arnon Palti, bass (Pargod Pocket Theatre, 94 Bezalel, Wednesday at 9.30 p.m.)

MATTI CASPI — "How does one star shine so bright." (Hebrew University, Wise Auditorium, Tuesday at 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth in English (Tel Or Theatre Club, Rehov Hahistadrut, Saturday at 9 p.m.)

Tel Aviv

THE BIG BAZAAR — Arranged by Ehud Manor with Dani Litani. (Beit Arlosoroff, 6 Beilinson, Saturday at 8 and 10 p.m.; Sunday and Monday at 9 p.m.)

ILANIT — In her own show of songs. (Beit Hahayal, Weizmann and Pinkus, Sunday at 9 p.m.)

IN A PANIC — Written by Shimon Israeli. With Motti Giladi. (Ohel, Beit Arlosoroff, 6 Beilinson, Tuesday at 9 p.m.)

JAZZ — (Bar Barim, 21 Tushia, Sunday)

LENNY BRUCE — Nissim Zohar as the famous comedian. (Jaffa, the Third Floor, 13 Yifat, tonight at 11.45)

MATTI CASPI — (Tzavta, 30 Ibn Gvirol, Saturday at 8.30, 10.30 p.m.)

SHALOM HANOCH — "A Man Within Himself." (Tzavta, 30 Ibn Gvirol, tonight at 9.30 and midnight.)

Other Towns

THE BIG BAZAAR — (Kfar Sava, Amal, tonight at 9; Petah Tikva, Shalom, Tuesday at 9.15 p.m.)

DRESS REHEARSAL — Songs from musicals (Herzliya, David, tonight at 9.30; Rehovot, Wix, Saturday at 8.30 p.m.)

ILANIT — (Beersheba, Keren, tonight at 9.30; Avihail, Beit Hagdudim, Saturday at 9 p.m.)

IN A PANIC — (Ramat Gan, Ordea, tonight at 9.30; Ashdod, Rahel, Sunday at 9 p.m.; Shlomi, Monday at 9 p.m.; Rehovot, Beit Ha'am, Wednesday at 9 p.m.; Ashdod, Olympia, Thursday at 8.30 p.m.)

RUMANIAN CIRCUS — Marathon event, with acrobats, clowns, elephants, bears, etc...etc... (Beersheba, Saturday at 6.15, 8.45 p.m.; Sunday, Monday, Tuesday at 4.15, 7.45 p.m.; Wednesday, Thursday at 2.30, 5, 8.30 p.m.)

YONATAN GEFEN — "Living room chat." (Holon, Yad Lebanim, tonight at 10)

YOSSI BANAI — "Last Winter's Summer Songs." (Kiryat Yam, tonight at 8.30; Kiryat Haim, Saturday at 9 p.m.)

JAZZ CONCERT — Mel Keller, clarinet and saxophone, Martin Kam, saxophone, Avraham Shelder, trumpet, Rubi Wachner, piano, Teddy Kling, bass, Jerry Garbel, drums. (Holon, Yad Lebanim, Saturday at 8.30 p.m.)

FOR CHILDREN

THIS BOY IS ME — Literary programme for children and parents (Jaffa, The Third Floor, 13 Yifat, Saturday at 11 and 4.30 p.m.)

THE MAN WHO STOLE THE COLOURS — Play. (Tel Aviv, Tzavta, 30 Ibn Gvirol, Wednesday at 4.30 p.m.)

MARISOL — Film. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No.10, Aldo Ceccato, conductor, Christoph Eschenbach, piano. Schubert: Overture in the Italian style; Mozart: Piano concerto No.23; Stravinsky: Song of the Nightingale, Ravel: La Valse. (Binyenei Ha'oomah, Saturday)

WENDY EISLER-KASHY, FLUTE — With Shoshana Rudiakov, piano, Ruth Ma'ayani, harp, Yuval Kaminovsky, viola, Ze'ev Dorman, bassoon, Debra Shwartz, percussion. Works by Schubert, Debussy, C.P.E. Bach, Villa Lobos, Dahl, Jolivet, Ma'ayani. (Israel Museum, Saturday)

ISRAEL BACH SOCIETY — Haya Livni, violin, Eli Freud, harpsichord and organ. Works by Bach, Handel, Tartini. (International Evangelical Church, 55 Hanevi'im, Saturday)

ALL-BACH RECITAL — Eldad Neumark, harpsichord, Yair Kless, violin. Programme: Goldberg Variations, Violin Sonatas. (Targ Music Centre, Ein Karem, Monday. Special bus from King David Hotel at 7.30 p.m.; King's Hotel, at 7.45 p.m.; Mt. Herzl, at 8 p.m. Return trip assured.)

JERUSALEM SYMPHONY ORCHESTRA — John Nelson, conductor, Arad Atar, viola. Bach: Brandenburg Concerto No.6 in D; Mozart: Flute Concerto No.2 in D, K.314; Schubert: Symphony No.9 in C ("Great"). (Jerusalem Theatre, Series 8, Tuesday; Series 4, Wednesday)

HANNA WIEDER — Chansons of the twenties. By Hollanender, Eisler, Weill, Oscar Strauss; Lyrics by Klabund, Brecht, Tucholsky, Kaleko. (Khan, opposite railway station, Thursday)

SAXOPHONE QUARTET OF PARIS — Daniel Leger, Michel Reydellet, Alain Jousset, André Legros. Works by Glazounov, Tisne, J. Petit, J. Absil. (Israel Museum, Thursday)

NOON CONCERT — Flora Margalit, piano, Shmuel Magen, cello, play works by Shostakovich and Chopin (Hebrew University, Wise Auditorium, Monday at 1.15 p.m.)

CONTRASTS — Israel Broadcasting Authority in conjunction with the Jerusalem Khan. Mel Keller, clarinet, Ze'ev Dorman, bassoon, Glenn Fishtal, trumpet, Avraham Melamed, violin, Shulamit Lorrain, cello, Victor Ponarov, double bass, Idit Zvi, piano, Dani Gottfried, piano, Aharon Kaminsky, percussion. Ivès: Trio for violin, cello, and piano; Poulenc: Sonata for piano, 4 hands; Ilan Mochiach: Sextet; Gershwin: Prelude for Violin and piano; Martinu: "La Revue de Cuisine." (Khan, opposite railway station, Sunday)

Tel Aviv

30 YEARS OF MUSIC IN ISRAEL — In cooperation with the Israel Broadcasting Authority. With the Beersheba Orchestra, conducted by Mendi Rodan. Works by Ben-Haim, Ehrlich, Adel, Alexander, Orgad, Salomon, Partos, Avidom. (Tel Aviv Museum, Saturday at 8 p.m.)

11.11 SERIES — Uri Shoham, flute, Mel Keller, saxophone, Dvora Shwartz, percussion. Works include excerpts from Bach's Art of the Fugue (Tzavta, 30 Ibn Gvirol, Saturday at 11.11 a.m.)

SAXOPHONE QUARTET OF PARIS — For details see Jerusalem. (Tel Aviv Museum, in The Gallery, Saturday)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert, no.10, Aldo Ceccato, conductor, Christoph Eschenbach, piano. Works by Schidlowsky, Mozart, Tchaikovsky. (Mann Auditorium, Series 7, Sunday, Series 8, Tuesday)

HANNA WIEDER — (Nahmani Hall, 17 Nahmani, Sunday and Tuesday)

Haifa

HAIFA SYMPHONY ORCHESTRA — Dan Vogel, conductor, Volker Ghersin, tenor, Richard Shapp, baritone, Grisha Borodo, bass, Meir Rimon, horn. With the Tel Aviv Philharmonic Choir, directed by Aharon Charlap. I. Balfour: Two pieces for String Orchestra; Gary Bertini: Concerto for Horn and orchestra; Mozart: Concerto no.1 for horn and orchestra; Puccini — Missa Di Gloria. (Auditorium, Series 1, Sunday, Series 2, Monday)

HANNA WIEDER — (Beitenu, Monday)

ISRAEL PHILHARMONIC ORCHESTRA — For details see Tel Aviv (Auditorium, Thursday)

KIBBUTZ CHAMBER ORCHESTRA — Noam Sheriff, conductor. Works by Geminiani, Mozart, Grieg, Haydn. (Yotvata, tonight; Eilat, Saturday; Yagur, Tuesday)

REHOVOT YOUTH ORCHESTRA — (Rehovot, Wix Auditorium, Tuesday)

SHARON VALLEY MUSIC ASSOCIATION — Martha Murphy, conductor. With the "Singers of Praise" choir, Andrew White, baritone, Jon Spring, tenor, Susan Romanelline, soprano, Esther Choresh, mezzo-soprano. Programme: Mendelssohn's "Elijah" oratorio. (Nazareth, Thursday at 8 p.m.)

FILMS IN BRIEF

ANNIE HALL — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaten as Annie Hall.

LA BULLE — Kafkaesque nightmare about a young author mysteriously arrested and held prisoner by a powerful organization. This first feature film of Israeli writer-director Raphael Rebibo reveals a remarkable new talent. In French (made in Switzerland) with Bernard le Coq and Catherine Lachens as the principals.

CLOSE ENCOUNTERS OF THE THIRD KIND — Fifteen million Americans claim to have sighted UFOs and scientists are beginning to take them seriously. In this remarkable science fiction mystery a technician and a young widow follow their intuition through to one of the most sensational climaxes imaginable. The film's strength is that it deals with ordinary people confronting extra-ordinary circumstances. Not to be missed.

CRIA CUERVOS — Successfully synthesizes innocence and the demonic in a 9-year-old girl who poisons her father believing him responsible for her mother's death.

DON'S PARTY — Well acted, very amusing Australian production of David Williams' successful but wildly vulgar stage play. Eleven friends gather to celebrate the 1969 Australian election results; the party turns into a riot of ill manners and sexual activity, which, overall, is more sad than shocking. Worth overcoming your embarrassment.

Anthony Quinn in "The Heritage."

FROM RUSSIA WITH LOVE — Suspense and action aplenty in this second James Bond caper (1964), with Sean Connery (James Bond) and Robert Shaw.

FOR PETE'S SAKE — Barbra Streisand doing her best to earn a living for her husband (Michael Sarrazin) and gets a few laughs in the process.

GOLDEN RENDEZVOUS — Murder galore on a luxurious floating casino, in this adventure-thriller based on the novel by Alistair Macleoan. Directed by Ashley Lazarus. Cast includes Richard Harris, Robert Fleming, Dorothy Malone.

HALAHAKA — Set in 1969 during the War of Attrition, it describes the loves, hates, fears, ambitions, performances and practical jokes of a successful army entertainment troupe. Featuring 14 of Israel's most talented and good-looking young singers. Nostalgic and delightful.

THE HERITAGE — Describes the destruction of a wealthy 19th century Roman family by an ambitious and beautiful woman of petit bourgeois origins. An almost flawless and superbly controlled drama of passion and intrigue. Highly commendable, performances by Dominique Sanda and Anthony Quinn.

HESTER STREET — Sympathatically depicts the dilemma of *Shtetl* Jews from all over Europe in adapting to the mores of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

I NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager Deborah Blake is locked in a self-created world of flamboyant gods. She is unable to bear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and together they fight to regain her sanity. Admirable but oversimplified rendering of Joanne Greenberg's beatselling novel. Superb performance from Kathleen Quinlan.

JULIA — Fine film directed by Fred Zinneman and based on Lillian Hellman's "Pentimento." About the deep friendship and loyalty between two women, the film spans a time period of 40 years, starting from the years prior to the outbreak of World War II and Julia's fight against fascism. Exceptional acting by Jane Fonda and Vanessa Redgrave.

LUCKY LADY — Back to the 'thirties with Liza Minelli as a gangster's widow engaging in illegal liquor-running operations with the help of her two boy friends played by Burt Reynolds and Gene Hackman.

MAD DOG MORGAN — The legend of the notorious outlaw Daniel Morgan of 1860s New South Wales. Authentic locations of the scenes of Morgan's exploits. Directed by Philippe Mora.

THE MOUSE THAT ROARED — 1959 British satire in which the Duchy of Grand Fenwick declares war on the U.S. Stars Peter Sellers in a number of roles, Jean Seberg, David Kossoff, Leo McKern.

LA VIE DEVANT SOI — Simone Signoret as Madame Rosa, an ailing, retired prostitute who looks after the children of her fellow street workers. Her deepest secret is her Jewishness and closest to her is Mohammed, the sad Arab boy she adopted. Sensitive, vivid and recommendable.

LEMON POPSICLE — Israeli film with a cast of good young actors who turn in natural and touching performance. Set in the late 50s the film is about the pranks of three daredevil lads. Adults only.

THE OTHER SIDE OF MIDNIGHT — Based on the best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him-back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

PROVIDENCE — An elderly author, fighting the death agonies of cancer, projects his most squalid and obsessive imaginings into the lives of his family, moving them like pawns to purge his own guilts and fears. Life becomes a highly contrived nightmare. Brilliant but over-written screenplay by David Mercer. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

ROSELAND — The Roseland Ballroom New York is the gathering place for widows, womanizers, the lonely and the talented. The film comprises three separate stories sympathetically acted but with an overall jaded, sad and old-fashioned taste.

THIS IS AMERICA — Titled "Jabberwalk" in the U.S., the film shows only the seamy, sleazy America. Slanted, sensational, sick, and funny. Directed by Romano Vanderbes.

TO KILL A RAT — Glossy French thriller about corruption in high places. Alain Delon as a law-abiding citizen whose friend Philippe kills a political figure. Aided by Philippe's girlfriend, Delon searches for the man behind it all. Slick action, occasional violence and numerous car crashes. Advancing years add to Delon's appeal.

THE TURNING POINT — Sentimental and often embarrassing attempt to capture the human-dimension behind the exotic, overpowering world of professional ballet. Shirley MacLaine and Anne Bancroft co-star as two women suddenly confronting themselves and each other while the younger generation reaches to stardom. Feast of ballet excerpts and good studio-work scenes.

THE TWELVE CHAIRS — Mel Brooks' adventure comedy set in 1927 Russia against a background of post-revolutionary chaos. With Mel Brooks, Ron Moody, Dom Deluise and others.

Some of the films advertised are restricted to adult audiences. Please check with the cinema.

A terrified Melinda Dillon and three-year-old Cary Guffey experiencing a "Close Encounter of the Third Kind."

israel film archive · jerusalem

26.5 8.00	seven beauties — lina wertmüller
27.5 7.30	aguirre, the wrath of god — werner herzog
9.30	all i want is that you love me — fassbinder
28.5 6.00	sallah shabati — ephraim kishon
8.00	a hole in the moon — uri zohar
9.30	la victoria — peter lilenthal (german, no subtitles)
29.5 7.00	shablul — boaz davidson
9.30	the country is calm — an evening with the director peter lilenthal
31.5 7.00	i love you rosa — moshe mizrahi
9.30	john heartfield — fotomontage — helmut herbst

Screenings: Beit Agron, 37 Rehov Hillel

SHABBOS

in our homes will be more complete with you. This is the day that reflects the holy meaning of life. It would be our privilege to have you share it with us. No charge, of course. Jewish students regardless of background, please call 02-233816, Sunday through Thursday: 1.30 — 2.30 p.m., 10 — 11.30 p.m. Friday: 10 a.m. — 12 noon, or write to MEKAREV, P.O.B. 18087, Jerusalem.

Tour Va'aleh

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A PERSON TO PERSON SERVICE

Sometime or another you have thought about settling in ISRAEL.
You have wondered if your future might not be here, with your own people. TOUR VA'ALEH exists specially for you: To help you investigate settlement possibilities. To help you decide.
Whether your question is to do with Housing, Immigration, Investment, Business, Employment, Education or anything else about ISRAEL, come in and inquire at TOUR VA'ALEH.
We, a group of experts on all aspects of immigration are not a faceless, anonymous organization. We work on the spot, with friendliness and discretion.
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Area Offices

- TEL AVIV: 12 Rehov Kaplan. Tel. 03/258311
HAIFA: 124 Sderot Hanassi. Tel. 04/83353
JERUSALEM: Binyenei Ha'ooma. Tel. 02/531278.

Tel Aviv Cinemas

Commencing Saturday, May 27, 1978

ALLENBY — 3rd week — LOOKING FOR MR. GOODBAR — ★ DIANE KEATON — 4.30, 7, 9.30

BEN YEHUDA — 7th week — Tonight and tomorrow 10, 12 Midnight — Sat. 7.15, 9.30 — The best selling novel is now a triumphant new film — I NEVER PROMISED YOU A ROSE GARDEN — ★ BIBI ANDERSSON ★ KATHLEEN QUINLAN

CHEN — 2nd week

★ SALLY FIELD ★ BURT REYNOLDS — 4.30, 7.15, 9.30

DEKEL Tel. 454114-5 — 3rd week — CLOSE ENCOUNTERS OF THE THIRD KIND — 7, 9.30

CINEMA ONE — James Bond Festival — FROM RUSSIA WITH LOVE — ★ SEAN CONNERY — 4.30, 7.15, 9.30

CINEMA TWO — 25th week — Tonight and tomorrow at 10 & 12 midnight — Sat. 7.15, 9.30 — Weekdays 10 a.m., 12, 2, 4.40, 7.15, 9.30

4 ACADEMY AWARDS — WOODY ALLEN DIANE KEATON "ANNIE HALL"

ESTHER Tel. 225610 — 2nd week — ★ SOPHIA LOREN — ANGELA — 4.30, 7.15, 9.30

OPHIR — 4th week — ★ ANTHONY QUINN ★ DOMINIQUE SANDA — THE HERITAGE — 4.30, 7.15, 9.30

ORLY — 3rd week — RAPE IN THE COLLEGE — Adults only — 4.30, 7.15, 9.30

DRIVE-IN CINEMA — CINEMA PRESENTS: For All the Family starting Sat. 27.5. at 7.30

ROBINSON CRUSOE AND THE TIGER — Based on the classic novel by Daniel Defoe

tonight at 10-12.30 — Sat. and weekdays 9.30 — BARBARA STREISAND in the romantic comedy

FOR PETE'S SAKE — starring ★ MICHAEL SARRAZIN

MAXIM Tel. 287457 — 5th week — TO KILL A RAT — ★ ALAIN DELON — 4.30, 7.15, 9.30

GAT Tel. 267888 — 2nd week — The Israeli comedy Ephraim Kishon's

THE FOX IN THE CHICKEN COOP — 4.30, 7.15, 9.30

GORDON Tel. 24438 — 8th week — ROSELAND — Directed by James Ivery — ★ GERALDINE CHAPLIN ★ JOAN COPELAND ★ CHRISTOPHER WALKEN — 4.30, 7.15, 9.30 — Weekly matinees at 2 — PAPILLON

HOD Tel. 226226 — 7th week — ★ GIDI GOV ★ TUVIA TSAFIR ★ GALI ATARI ★ SASSI KESHET — HALAHAKA ("Sing your heart out") English subtitles

LIMOR Tel. 260772 — 12th week — SPLENDOR IN THE GRASS — ★ NATALIE WOOD ★ WARREN BEATTY — 4.30, 7, 9.30

MOGRABI Tel. 288331 — 13th week — THE OTHER SIDE OF MIDNIGHT — a film by CHARLES JARROT — ★ MARIE-FRANCE PISIER ★ JOHN BECK — at 6 & 9

PARIS Tel. 236600 — 2nd week — Sam Peckinpah's STRAW DOGS — ★ DUSTIN HOFFMAN

PEER Tel. 443795

PAIN ET CHOCOLAT — ★ Nino Menfred ★ Anna Karina — 4.30, 7.15, 9.30

Cinema Shahaff — 16th week — Tonight 9.45 p.m. & midnight — Sat. 5, 7.15, 9.30 — Weekdays: 4.30, 7.15, 9.30 — I was only 17, she was only 16, it was summer, we were on the beach listening to Elvis and the moon was full. It was 1958... Where do you go when the party is over... — Produced by: Menahem Golan — Yoram Globus — Directed by: Boaz Davidson — Lemon Popsicle — ★ YIFTACH KATZUR ★ ANAT ATSMON ★ SACHI NOY ★ JONATHAN SEGAL — ADULTS ONLY

ROYAL Tel. 55551 — SIMONA'S EXOTIC BODY — Adults only in colour — Friday 10, 12, 2 — Saturday 7.30, 9.30 — Weekdays 10 a.m., 2, 4, 7.30, 9.30

STUDIO Tel. 295187 — 16th week — 4.30, 7, 9.30 — JULIA — ★ JANE FONDA ★ VANESSA REDGRAVE

TCHELET Tel. 443[illegible] — 2nd week — Charlie Chaplin MONSIEUR VERDOUX — 4.30, 7, 9.30

TEL AVIV Tel. 281181 — Starting Sat. 7.15, 9.30 — Weekdays 4.30, 7.15, 9.30 — MOVING VIOLATION — ★ KAY LENE ★ STEPHAN McHATTIE

RAMAT AVIV — ★ MEL BROOKS — THE 12 CHAIRS — 9.30 & 12 midnight — Sat. & Weekdays 7.15, 9.30 — Also Wed. at 4.30

TEL AVIV MUSEUM — 3rd week — ALAIN RESNAIS' last picture PROVIDENCE — ★ DIRK BOGARD ★ ALAN BURSTEIN ★ JOHN GIELGUD

ZAFON Tel. 445[illegible] — 10th week — LA VIE DEVANT SOI — A film by MOSHE MIZRACHI — with: ★ SIMONE SIGNORET ★ SAMY BEN YOUB

Ramat Gan Cinemas

Commencing Saturday, May 27, 1978

ARMON — 3rd week — THE FOX IN THE CHICKEN COOP — The Comedy by Ephraim Kishon — ★ SHAI K. OPHIR ★ SHOSHIK SHANI — 4.00, 7.15, 9.30

HADAR Tel. 723811 — 2nd week — 4, 7.15, 9.30 — ★ RICHARD HARRIS — THE GOLDEN RENDEZVOUS

LILY — THE MOUSE THAT ROARED — 7.30, 9.30

OASIS — 7th week — A film about an Israeli army entertainment troupe — HALAHAKA — Directed by Avi Nesher — 4, 7.15, 9.30 — English Subtitles

ORDEA — 16th week — LEMON POPSICLE — 7.15, 9.30 — with English and German subtitles

RAMA — REVENGE OF EMANUELLE — Adults only — In colour — From Sat. 7.15, 9.15 — Also Mon. & Wed. at 4.30

RAMAT GAN — 3rd week — 7.15, 9.30 — THE TURNING POINT — A film by Herbert Ross — ★ ANNE BANCROFT ★ SHIRLEY MACLAINE ★ MICHAIL BARYSHNIKOV ★ LESLIE BROWNE

Herzliya

DAVID — 3rd week — HALAHAKA — 4, 7, 9.15

TIFERET HERZLIYA — I NEVER PROMISED YOU A ROSE GARDEN — ★ BIBI ANDERSSON ★ KATHLEEN QUINLAN — 7.15, 9.15

Petah Tikva

SHALOM — LEMON POPSICLE — 7.15, 9.30 — Mat. 4, weekdays SHAFT

Netanya

ESTHER — THIS IS AMERICA — Sat. 5, 7, 9.15 — Weekdays 4.30, 7, 9.15

Haifa Cinemas

Commencing Saturday, May 27, 1978

AMPHITHEATRE — DENIS HOOPER in MAD DOG MORGAN — a new thrilling film for adults only — 4, 6.45, 9

ARMON Tel. 664848 — 2nd week — SMOKEY AND THE BANDIT

ATZMON Tel. 663003 — 5th and last week — HALAHAKA

CHEN Tel. 666272 — They stunned the world with their incredible victory — CAST A GIANT SHADOW — ★ KIRK DOUGLAS ★ FRANK SINATRA ★ HAIM TOPOL ★ YUL BRYNNER ★ SENTA BERGER — Perfs. owing to length 4.00, 6.30, 9

MIRON Tel. 663003 — from Friday 6 nonstop perfs. — A sexy film — THE AU-PAIR — For adults only

MORIAH Tel. 242477 — 7th week — ★ SHIRLEY McLANE ★ ANNE BANCROFT — in Herbert Ross' THE TURNING POINT — 6.45, 9

ORAH Tel. 664017 — 6th and last week — LA VIE DEVANT SOI

ORION Tel. 523939 — 6 nonstop perfs. from Friday — CHRISTINE LUNDBERG in a sexy film TRAP FOR SWEDISH BEAUTIES — adults only

ORLY Tel. 81868 — Every person is considered guilty until proven innocent — Raphael Rebibo's LA BULLE — ★ BERNARD LE COQ ★ CATHERINE LACHNES — 6.45, 9

ORDAN Tel. 663443 — ★ LISA MINELLI ★ GENE HACKMAN ★ BURT REYNOLDS — in LUCKY LADY — Perfs. 4, 7, 9

PEER Tel. 662232 — 2nd week

FOX IN THE CHICKEN COOP

RON Tel. 669069 — 18th week — LEMON POPSICLE

SHAVIT Tel. 85345 — JULIA — in colour — All week at 6.45, 9

Jerusalem Cinemas

Commencing Saturday, May 27, 1978

ARNON Tel. 224829 — HESTER STREET — ★ CAROL KANE ★ STEVE KEETS — Saturday 7, 9 — Weekdays 7, 9

EDEN Tel. 228829 — 2nd week — DON'S PARTY — Saturday 7, 9 — Weekdays 4, 7, 9

EDISON Tel. 224056 — PER UN PUGNO DI DOLLARI — ★ CLINT EASTWOOD — Saturday 7.30, 9.30 — Weekdays 4, 7, 9

HABIRAH Tel. 232366 — SPECIAL DELIVERY — ★ BO SWENSON ★ SYBILL SHEPHERD — 4, 7, 9

JERUSALEM Kiryat Yovel — DELIVERANCE — ★ JOHN VOIGT ★ BURT REYNOLDS — Saturday 7.30, 9.30 — Weekdays 7, 9

The Small Auditorium BINYENEI HA'OOMA — 3rd week — Beginning Friday at 2.30 — SPLENDOR IN THE GRASS — Saturday 7.30, 9.30 — Weekdays 7, 9.30 — Matinees: TREASURE ISLAND at 4

MITCHEL — 2nd week — CRIA CUERVOS — ★ GERALDINE CHAPLIN — Saturday 7.30, 9.30 — Weekdays 7, 9 — Wed. also at 4

ORION Tel. 222914 — 3rd week — CLOSE ENCOUNTERS OF THE THIRD KIND — ★ RICHARD DREYFUS ★ FRANCOIS TRUFFAUT — in the biggest film ever made — 4, 6.30, 9.00

ORNA Tel. 228710 — 6th week — Sat.: 9 only — Weekdays: 6, 9 — THE OTHER SIDE OF MIDNIGHT

ORGIL Tel. 234176 — 8th week — HALAHAKA — Sat. night: 6.45, 9 — Weekdays: 4, 6.45, 9

KFIR Clal Bldg. — 2nd week — Ephraim Kishon's film THE FOX IN THE CHICKEN COOP — ★ SHAI K. OPHIR — Saturday 7, 9 — Weekdays 4, 7, 9

RON Tel. 234704 — 12th week — Lemon Popsicle — ★ MENAHEM GOLAN ★ YORAM GLOBUS — ADULTS ONLY

SEMADAR — 9th week — LA VIE DEVANT SOI — ★ SIMONE SIGNORET

هكذا من الأجل

The Week's TV/Radio Highlights

MAY 26 — JUNE 1

FRIDAY

Rabbi Yisrael Lau
TV, 15.30

TV

EDUCATIONAL: 8.15 Math 7. 8.35 Special Education. 10.10 Math 7. 10.30 Science/Physics 8. 11.10 Biology 9-10. 11.30 Society and Culture. 16.00 Animation and humour. 16.30 English.
CHILDREN'S PROGRAMMES:
18.00 Six Million Dollar Man: Adventures of the first "Bionic" man, an astronaut whose body contains mechanical parts giving him superhuman strength. With Lee Majors.
18.30 Sabbath eve programme for youth: songs, readings. With Rabbi Yisrael Lau.
ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Arabic film
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avigdor Hacohen and Amri Gaon
20.20 Weekly News Magazine
21.20 A Raging Calm: Part five of a seven part series based on well known Yorkshire novelist Stan Barstow's novel about a provincial town in Northern England. Starring Alan Badel and Diana Coupland
22.10 Ballet — Elgar: Enigma Variations, Op.36. Choreography by Friedrich Ashton
23.00 Thriller — Barnaby Jones: Series starring Buddy Ebsen as a retired private detective who returns to his practice following the murder of his son
23.50 News
JORDAN TV (unofficial)
(Shows with Asterisks are also on JTV 3):
9.30* Three Stooges. 13.40 The Angels. 14.30* Soccer. 15.00 To be announced. 18.00* Star Soccer. 17.50 The Virginian. 18.30 News in Hebrew. 19.00* News in Arabic. 19.30 Whatever Happened to the Likely Lads. 20.10 The Brothers. 21.00 News in English. 21.15* Marcus Welby. 22.10* The Andros Targets.

RADIO 1st

7.07 Morning Melodies [illegible]
... with Pinhas Zukerman, Amiram Rigai, Jean-Pierre Rampal, the Old Music Ensemble, Aharon Ro..., the Orthodox Russian Church Choir, Amelyas Rottenberg, Nicolai Gedda and Willy Brookmayer
13.00 Light Classical Music
16.00 Sabbath eve programme: discussion, cantorial music, readings from the portion of the week, talk by Chief Rabbi Ovadia Yosef
16.05 (Stereo): Gastoldi: Ballets; Mozart: Concerto in F Major for Three pianos, K. 242 (Bernstein, Gold, Fizdale); Mendelssohn: Symphony No. 1 in C Minor (Bertini)
17.20 Literary party
20.15 (Stereo): Friday Night Concert — Boccherini: Symphony No. 6 in A Major, Brahms: Violin Concerto in D Major (Gremiaux); Tchaikovsky: Symphony No. 6 in B Minor, Op. 74, Pathetique (Solti)
22.05 Night Music — violin
23.00 English-language drama
00.10 (Stereo): "Contrasts" with Paul Landau.

2nd

8.10 Good morning — stories, anecdotes, songs, matchmaking
9.05 "A New Yesterday" — Israel's sixth year of independence, 1953-1954. Part six of a special series marking 30 years of independence
12.30 Israeli songs
14.10 Weekend — songs, chat, interviews
16.10 Edna Peer's talk show
17.05 Weekly news magazine
18.05 "On A Deserted Island"
19.05 Gideon Lev-Ari's weekly column including the Interview of the Week
20.05 "A New Yesterday" (repeat)
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Once again — War and surprise (repeat)
23.05 Beer and Good Cheer — songs, interviews, light and heavy talk with Ya'acov Agmon.

Army

6.05 Morning Party — Music; "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Our drivers and traffic; reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden oldies
16.05 "Between the lines" — Yoel Esteron presents the weekly news magazine, commentary and interview with a prominent figure in the news
18.05 A Voyage with the Birds — the wonders of bird migrations
21.05 Songs
22.05 My Record Collection
23.05 Dance records with Gadi Livneh
2.05 Blues

NEWS COMMENTARY
Second Programme: Following the news at 7 a.m., 1 p.m. and 7 p.m. Army Radio: Following the 8 a.m. and 5 p.m. news and at 11.40 p.m.

SATURDAY

Yossi Sarid
Army, 13.05

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.45 Stars of Tomorrow
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with *Kol Va'homer*: monthly magazine for the month of Iyar
20.30 Mabat newsreel
21.00 Mabat sport
22.00 Hawkins: Murder in Movieland
23.10 News
JORDAN TV
(unofficial): 17.00* The Lightning Tree. 18.00* Documentary. 18.30 News in Hebrew. 19.00* News in Arabic. 19.30 Rhoda. 20.10 The David Nixon Show. 20.30 Saturday Variety Show. 21.00 News in English. 21.15 Bronk. 22.10 Justice.

RADIO 1st

7.11 Light Classical Music
8.05 (Stereo): Morning Concert — Telemann: Musique de Table Overture (Bruggen); Vivaldi: Concerto in A Minor for Two Violins; Stamitz: Pastoral Symphony in D Major
9.00 World of Science
9.25 Music Quiz
10.05 (Stereo): Jacqueline du Pre plays Chopin: Sonata in G Minor, Op. 65; Brahms: Sonata in F Minor, Op. 38 (Daniel Barenboim)
11.00 Radio Drama: "The Joker" by Yehoshua Sobol
12.05 (Stereo): Jerusalem Symphony Orchestra, Edgar Cosma conducting with Carmen Or, piano — Debussy: l'apres-Midi D'un Faune; Chopin: Piano Concerto No. 1; Sergiu Natra: Three Preludes for a Sacred Service; Mussorgsky-Ravel: Pictures at an Exhibition
15.05 Literary party
17.00 Giuseppe Verdi — part one of an eight part series about the life and music of Verdi, based on a collection of his letters
20.15 (Stereo): Mozart: String Quartet in G Major, K. 80 (Amadeus)
20.30 Basketball — Israel vs. Italy — Live from the Yad Eliahu Stadium
22.20 (Stereo): Hugo Wolff: The Italian Liederbuch (Edith Mathis and Peter Schreier) [illegible]

2nd

9.05 Joke After Joke — songs, humour
9.05 Sights in Israel with Azaria Alon
10.05 Weekly news magazine
11.05 Entertainment — with Ofira Gluska, Oded Ben-Gur and the Renanim Ensemble
12.05 Life in Israel: The story of a disabled British commando veteran who today owns the gasoline station in Nevlot
13.05 My Father's Home. Ayala Cohen talks about her father's home in the early days of Tel Aviv (part one)
13.50 Announcements on entertainment and the arts
14.10 The Trial — special programme about the trial of Soviet dissident Yuri Orlov
15.05 Weekend — selections of the weekly programme
16.05 Beautiful Land — the Crusader period
17.10 Broadcasting Hour
18.04 Matter Receiving Attention — Gideon Lev-Ari talks about current problems with listeners
18.30 Sports commentary
19.05 Middle East Crossroads — political commentary
20.05 Mixed Notes — potpourri of music
20.45 Sports commentary
21.05 Weekly News magazine
21.47 Bible Reading: Psalms 55, 56
22.05 Songs for the end of Sabbath
23.05 Feedback — Reactions to TV and radio programmes and the press

Army

8.05 Songs, comedy skits
9.05 The Happy Choir — Songs and stories for children
10.05 Songs
11.05 Songs from the theatre
13.05 Personal Questions — Ya'acov Agmon interviews Yossi Sarid, MK (Labour)
14.05 Record of the Week
15.05 Golden Oldies
16.30 "5708" — recording of the events of this weekend 30 years ago
17.05 "Another face in the mirror" — repeat of a programme recorded two years ago with President elect Yitzhak Navon
18.05 Sports magazine — preview of the World Cup games in Argentina
18.57 Programme announcements
19.05 An hour with Avraham Shlonsky. The poet talks about art, culture, nostalgia, and poetry in an interview recorded in 1972.
20.05 Songs
21.05 On Jewish Traditions
22.05 Progressive music
00.05 Night Birds — songs, chat with Yoel Esteron

VOICE OF AMERICA
NEWS SHOWS
1259 kiloHertz:
6-8 and 8-8.30 a.m. — Daily breakfast show with news, popular music and interviews.
11-12 p.m. — News, analysis and topical reports.
791 kiloHertz:
6-8.30 a.m. — Daily breakfast show, as above.
9.10 p.m. — VOA magazine, with Americana, science and cultural news, roundup of news.

SUNDAY

David Golomb
Army, 18.35

TV

EDUCATIONAL: 8.10 Math/Geometry 6. 8.30 Different Perspectives. 9.00 English 8. 9.20 English 6. 10.10 Literary Selections. 10.30 Geometry 5. 11.30 Literature 9-12. 12.40 Language 6-8. 13.00 English 10. 13.30 Advice and Guidance 7. 13.40 Biology 9-10. 14.00 Road Safety. 14.05 Handiwork. 16.00 Handiwork. 16.15 English 9. 16.35 Nature. 17.00 On Target — quiz
CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Mouse on Mars: cartoon series based on children's ideas
18.00 Children Around the World
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Flying Carpet: a visit to England
19.00 News
HEBREW PROGRAMMES
resume at 20.00 with Youth Magazine
20.30 Another Hit — popular songs
21.00 Mabat newsreel
21.30 Second Look: Programme on news background and analysis
22.00 Drama — "Mother love." Based on J.D. Beresford's story about a young man's relationship with his domineering mother. With Isabel Dean and Jeremy Brett.
22.50 Behind the Headlines: Thrice weekly magazine including interviews with personalities in the news
23.35 Almost Midnight — news
JORDAN TV:
(unofficial): 16.40* Cartoons. 17.00 I Dream of Jeannie. 17.30 The Waltons. 18.30 News in Hebrew. 19.00* News in Arabic. 19.30 Open All Hours. 20.10 Mobile One. 21.00 News in English. 21.15 The Mayor of Casterbridge

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Janacek: Idyll for String Orchestra; Schumann: Carnaval, Op. 9 (Pnina Saltzman); Rodrigo: Fantasia Para un Gentilhombre (John Williams); Mendelssohn: Symphony No. 4 in A Major, Op. 90 Italian (Bertini)
11.35 Music of the Ukranian Jews (part three)
12.05 (Stereo): Gerold Rubenstein, violin and Dalia Uziel, piano [illegible]
15.55 Notes on a new book
16.05 (Stereo): Bach: Cantata No. 40; Tchaikovsky: Liturgy of St. Jean Chrysostome; W. Ussachevsky: Missa Brevis; Vivaldi: In Furore, Beatus Vir
20.15 Music Symposium
21.00 Everyman's University
21.30 Reflections on the portion of the week with Prof. Yeshayahu Leibowitz
21.50 Lesson in *Halacha*
22.05 (Stereo): Flute vs. Recorder — Michael Melzer, with Boris Berman, piano & harpsichord, Michael Haran, cello and Adina Hamburger, harp play works by Bach, Sheriff, Hindemith, Van Eyck, Telemann, Abel Ehrlich and Debussy
00.10 "On Music and More" — Stockhausen: Opus 1970 (part two); Gesang der Juenglinge

2nd

8.10 Good Morning — songs, stories, anecdotes
9.05 "A New Yesterday" — Israel's Seventh year of independence, 1954-1955
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Songs
16.10 Direct Line with Labour and Social Affairs Minister, Dr. Israel Katz
17.10 "Crash" — thriller
17.40 Melodies
18.05 Programme for senior citizens
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 57, 58
20.05 "A New Yesterday" — Israel's seventh year of independence 1954-1955 (repeat)
21.05 Light music for wind ensembles
22.05 Questions and Answers on *Halacha*
23.05 Magazine on culture, art and entertainment

Army

6.30 University on the Air — Prof. Zeev Bechler lectures on the philosophy of science
7.07 On Drivers and traffic: reports from police positions; features on transportation, quizzes, information on tours of the country
9.05 Morning Party — Music; "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Songs
13.30 "5708" — Recordings of the events of 30 years ago
14.04 Sports magazine
15.30 Needle in a record stack — new record acquisitions
17.45 Sports magazine
18.05 Magazine on man and the environment
18.35 Meet the Elected — Ze'ev Segal interviews David Golomb, MK (DMC)
19.05 Songs
19.30 "5708" — Recordings of the events of 30 years ago
20.05 Weekly Concert — special programme marking the death of composer Aram Khachaturian
21.05 Tonight's Star — The Bee-Gees
00.05 Nights Birds — songs, chat with Shlomo Artzi

MONDAY

Yitzhak Navon
TV, 18.00

TV

EDUCATIONAL: 8.15 English 6. 8.35 Science and Nature 2-5. 9.00 Math 7. 9.20 Special Education. 9.40 Programme for kindergarteners. 10.10 Nature 6. 10.30 English 5. 11.10 English 8. 11.30 Math. 12.00 Biology 9-10. 12.40 Science/Physics 8. 13.00 Biology 9-10. 13.40 Literature 9-12. 15.30 English. 16.00 Programme for Kindergarteners. 16.30 Everyman's University.
CHILDREN'S PROGRAMMES:
17.30 Maya the Bee, based on the book by Waldmar Bonsels
18.00 Inauguration Ceremony of President Yitzhak Navon. Live broadcast from the Knesset.
ARABIC-LANGUAGE programmes:
19.15 Sports
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Morasha: Who and What is a Jew. Prof. Avner Shaki, Dr. Alexander Barzel and Aviezer Ravitzky discuss the question of Jewish identity
20.30 Behind the Scenes: Bi-weekly magazine on the arts
21.00 Mabat newsreel
21.30 The Third Hour: the right to die. British drama about a young sculptor who becomes paralysed and chooses to die, followed by a discussion concerning the individual's right to put an end to his life
23.30 Almost Midnight — news
JORDAN TV
(unofficial): 16.40* Laff a Bit. 16.55 Chorlton and the Wheelies. 17.05 Man from Atlantis. 18.05 Man Builds Man Destroys. 18.30 News in Hebrew. 19.00* News in Arabic. 19.30 The Rag Trade. 20.10 Marie Curie. 21.00 News in English. 21.15* Baretta.

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Bach: Prelude and Fugue in G Minor (Krumbach); Stamitz: Clarinet Concert; Bizet: L'Arlesienne, Suite No. 1 (Bernstein); Britten: Serenade for Tenor, Horn and Strings; Stravinsky: Petrouchka (Pierre [illegible]
... Weber: Andante and Hungarian Rondo; Schubert: 2 Lieder; Strauss: Polka; Beethoven: Piano Concerto No. 1 in C Major (Rubinstein, Barenboim)
15.25 World of Science
15.55 Notes on a new book
16.05 (Stereo): Flute versus Recorder (repeat)
20.15 (Stereo): "For the Collector"
21.00 Everyman's University
21.30 Musical Traditions of Jewish communities in Israel (repeat)
22.05 (Stereo): Michael Schopper, baritone; Yonathan Zak, piano, play — Schubert: Winterreise
23.23 (Stereo): "23:23" — Great works of the 20th Century — Pierre Boulez: Domaines
00.10 (Stereo): Musical Miniatures

2nd

9.05 "A New Yesterday" — Israel's eighth year of independence, 1955-1956
12.30 Israeli songs
14.10 Musical adventures
15.05 Sabbath songs
16.10 Magazine on health and medicine
17.10 Manny Peer's talk and entertainment show
18.05 On Economics and Business
18.43 Sports commentary
19.00 People aand events in the news
19.47 Bible Reading: Psalms 59, 60
20.05 "A New Yesterday" — Israel's eighth year of independence 1955-56 (repeat)
21.05 Jazz corner
22.05 Confrontation (no details available)
23.05 "Radio Information" — all you always wanted to know and didn't have whom to ask

Army

6.30 University on the Air — Dr. Asher Frensdorff lectures on Immunology
7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — Music; "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
13.30 "5708" — Recordings of the events of 30 years ago
13.40 Songs
14.05 Monday Noontime
16.05 *Shlul Salon* — recordings of Yonatan Gefen's performance (repeat)
17.45 Sports magazine
18.05 Bi-weekly magazine on Middle East Affairs
18.35 Inauguration ceremony of President Yitzhak Navon. Live from the Knesset
19.50 "5708" — Recordings of 30 years ago
20.05 History of rock music
20.55 "Headline" — International news with Yosef Lapid
21.05 Folk songs
21.30 University on the Air (repeat)
22.05 Classical Music
00.05 Nights Birds — songs, chat

TUESDAY

Haim Topol
Army, 16.05

TV

EDUCATIONAL: 8.10 English 5. 8.30 Math/Geometry 6. 9.00 English 8. 9.20 Geometry 5. 9.40 Programme for kindergarteners. 10.10 English 9. 10.30 English 6. 10.50 Advice and Guidance 7. 11.10 Art 12.00 English 10. 12.20 English 7. 12.40 Science/Physics 7. 13.00 Math. 15.30 Hebrew. 16.00 Animation and humour. 16.30 Thunderbird. 17.00 English.
CHILDREN'S PROGRAMMES:
17.30 Telepele
17.50 Cartoons
18.00 "Faster, Higher, Stronger" — Sports magazine
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special regards
19.00 Family Magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Nine Squared — TV game. With Orna Porat, Uri Yaffe, Yehuda Barkan, Zippi Shavit, Shay K. Ophir, Dubi Gal, Zeev Aner, Itze Mambush and Meir Uziel
20.30 Kolbotek
21.00 Mabat newsreel
21.30 Entertainment — Summer Studio No.2. Josie Katz hosts Shmulik Kraus, Edna Goren and Mel Keller (repeat)
22.15 Baretta. Starring Robert Blake as police detective Tony Baretta
23.05 Behind the Headlines
23.50 Almost Midnight — news
JORDAN TV
(Unofficial): 16.40* Laff a Bit. 16.55 Mumfie. 17.10 Oregon Trail. 18.00 Arabic Documentary. 18.30 News in Hebrew. 19.00* News in Arabic. 19.30 Are You Being Served. 20.10 Washington Behind Closed Doors. 21.00 News in English. 21.15 The Love Boat

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Khatchaturian: Piano Concerto (Philipp Entremont, Ozawa); Grieg: Peer Gynt. Suites 1 and 2; Borodin: Symphony No. 2
10.05 Radio Story
10.35 Lesson in spoken Arabic
10.40 Problems concerning senior citizens (repeat)
11.35 Popular Guitar music (part two)
12.05 (Stereo): Mira Zakai, alto, Ruth [illegible] — Songs by Schumann [illegible]
15.55 Notes on a new book
16.05 (Stereo): Albinoni: Adagio for Strings; Haydn: Violin Concerto in C Major (Zukerman); Schubert: Trio Op. 100 (Rubinstein, Szeryng, Fournier)
17.20 Music Quiz
20.30 (Stereo): Jerusalem Symphony Orchestra. John Nelson conducting, with Atar Arad, viola — Bach: Brandenburg Concerto No. 6; Bartok: Viola Concerto: Berlioz: Symphonie Fantastique
23.00 Radio drama — "The Joker" by Yehoshua Sobol (repeat)
00.10 (Stereo): Choral Music

2nd

9.05 "A New Yesterday" — Israel's ninth year of independence, 1956-57
12.30 Israeli songs
14.10 Around the world through songs
15.05 Sephardi songs
16.10 Entertainment — with Ofira Gluska, Oded Ben-Hur, Iris Hadar, Shlomo Nitzan and the Renanim ensemble
17.10 Court House
18.19 Weekly journal on religious life
18.43 Sports commentary
19.00 People and events in the news
19.47 Bible Reading: Psalms 61, 62
20.05 "A New Yesterday" — Israel's ninth year of independence 1956-1957 (repeat)
21.05 Cantorial Music
23.05 The Apple and the Tree — discussion of problems between parents and children. Listeners can call 03-288225 to ask questions of a psychologist in the studio

Army

6.30 University on the Air — Prof. Netanel Lorch lectures on the *War of Independence*
7.07 "707" — Alex Anski presents selections of music and items from the morning newsapapers
9.05 Morning Party — Music; "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Songs
13.30 "5708" — Recordings of the events of 30 years ago
14.05 Tuesday noontime
15.45 Song Time — Efi Netzer teaches Hebrew songs for the 30th Anniversary
16.05 30 years of IDF Entertainment Troupes. Presented by Haim Topol
17.45 Sports magazine
18.05 Press Conference (no details available)
19.05 Hiking in Israel with Aluf (res.) Uzi Narkiss
19.50 "5708" (repeat)
20.05 Progressive music
20.55 Lesson in spoken Arabic
21.05 Tonight's Star — Kaveret
21.30 University on the Air — the War of Independence (repeat)
22.05 Tonight — interviews; discussions with Michael Handelsaltz
00.05 Night Birds — songs, chat with Dori Ben-Zeev

EASY HEBREW BROADCASTS
15 minutes of news and features twice daily. First Programme — 11.35 a.m. and 7 p.m.

WEDNESDAY

George C. Scott
TV, 22.00

TV

EDUCATIONAL: 8.10 English 6. 8.30 Literary selections. 9.20 English 7. 9.40 Hebrew lesson. 10.30 Geometry 5. 10.50 Different Perspectives. 11.10 English 8. 11.30 Math/Geometry 6. 12.00 Literature 7-9. 12.20 English 6. 12.40 Mechanical Drawing 9. 13.00 History. 13.40 Technology 9. 14.00 Road Safety. 14.05 Music. 16.00 Programme for kindergarteners. 16.30 Everyman's University.
CHILDREN'S PROGRAMMES:
17.40 The World of Walt Disney
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 The Rowers
19.00 Friends of Man — news series about relationships between men and animals around the world: the dolphin
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with The Brothers: series by Eric Pace and N.J. Crisp tracing the family history of the London transport firm of Hammond
21.00 Mabat newsreel
21.30 Moked
22.00 Jane Eyre. Delbert Mann's film of 1970 based on Charlotte Bronte's classic. Starring George C. Scott, Susannah York and Rachel Kempson
23.45 Almost Midnight — news
JORDAN TV
(unofficial): 16.40 Laff a Bit. 16.50 Cartoons. 17.00 The Partridge Family. 18.00* Tabitha. 18.30 News in Hebrew. 19.00* News in Arabic. 19.30 Dad's Army. 21.10 The Sullivans. 21.00 News in English. 21.15* Fall of Eagles.

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Vivaldi: Concerto for 2 Horns; Piano Sonata Op. 143 (Andre Watts); Mahler: Symphony No. 4 (Blegen, James Levine); Ravel: Daphnis et Chloe, Suite No.2 (Abbado)
10.05 Radio story
10.35 Arabic lesson
11.35 (Stereo): religious ceremonies at the Greek-Orthodox Church
12.05 (Stereo): Shimon Rukhman, harpsichord, Mina Seidman, oboe, and Leo Marcus, piano — Bach: 2 Preludes; Hindemith: Oboe Sonata; Pachelbel: Chaconne; Muffat: Suite in C Minor
13.00 (Stereo): Noon Concert — [illegible] Symphony Orchestra, [illegible] Fruhbeck de Burgos conducting, with the Stockholm Radio Choir, directed by Eric Ericson — Beethoven: Symphony No. 1 in C Major, Op. 21; De Falla: Vida Breve
20.15 Profile of an Artist — Claudio Monteverdi
21.00 Everyman's University
21.30 Speaker's Podium: Prof. Zwi Werblowsky talks about Judaism in a secular era
22.05 (Stereo): I Vespri Siciliani (complete opera)

2nd

9.05 "A New Yesterday" — Israel's tenth year of independence, 1957-1958
12.30 Israeli songs
14.10 Selection of opera music
15.05 Hebrew songs
16.05 Magazine on science, technology and medicine
16.10 Press conference (no details available)
17.10 "Life isn't what it used to be" — comic series about a young Israeli couple. With Hanan Goldblatt and Haya Shahar, and well known theatre actors as guest stars.
18.05 Economics and Business
19.00 People and events in the news
19.47 Bible Reading: Psalms 63, 64
20.05 "A New Yesterday" — Israel's tenth year of independence 1957-1958 (repeat)
21.05 Progressive music
22.05 Edna Peer's talk show

Army

6.30 University on the Air — Dr. Rafi Yisraeli lectures on the People's Republic of China
7.07 "707" — Alex Anski presents selections of music and items from the morning newsapapers
9.05 Morning Party — Music; "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Songs
13.30 "5708" — 30 years ago — live recording
14.05 Foreign language hit parade
17.45 Sports Magazine
18.05 "Controversy" — Discussion on controversial topics, moderated by Yosef Lapid
18.57 Programme announcements
19.05 Special Requests with Energy Minister Yitzhak Modai
19.50 "5708" — recordings of 30 years ago
20.05 Juke Box — music
21.05 Stage and Screen — songs from musicals
21.30 University on the Air (repeat)
22.05 Tender is the night — music
23.05 Let's Talk — Nathan Dunevich tries to solve listeners' problems
01.05 Night Birds — songs, chat

NEWS IN ENGLISH
7.00 (Fourth, Fifth) *
14.00 (Fourth, Fifth) *
18.00 (Fourth) *
20.00 (Fourth) *
22.00 (Fifth) *
00.30 (Fifth) *
* Fourth programme: 737 kHz: Jerusalem area 674; central Israel 1025
* Fifth programme: Short wave and FM 88.2 MHz

THURSDAY

Sammy Davis
Army, 21.05

TV

EDUCATIONAL: 8.10 Math 7. 8.30 English 6. 9.20 Special Education. 9.40 Hebrew 10.10 English 9. 10.30 Science 6. 10.50 Programme for kindergarteners. 11.20 Different Perspectives. 12.00 Art. 12.20 Science/Physics 7. 13.00 Advice and Guidance 7. 13.20 French. 16.00 Programme for kindergarteners. 16.15 English 5. 16.35 Discovering Insulin — the story of two Canadian scientists who in 1921 discovered a treatment for diabetes. 17.00 Open Circle — magazine on education.
CHILDREN'S PROGRAMMES:
17.30 Cartoons
18.00 What's Up: people and events in the news
ARABIC-LANGUAGE programmes:
18.30 News
HEBREW PROGRAMMES
resume at 18.55 Live broadcast of the opening ceremony of the World Cup games in Buenos Aires
19.55 First half of the soccer match: West Germany vs. Poland. Live from Argentina
20.45 Programme Trailer
21.00 Second half of the soccer match West Germany vs. Poland
21.45 Mabat newsreel
22.15 Poldark; part three of the romantic serial set in Cornwall in the late 18th century. With Robin Ellis and Angharad Rees
23.05 Behind the Headlines
23.50 Almost Midnight — news
JORDAN TV
(unofficial): 16.45* Cartoon. 18.05* Little House on the Prairie. 18.00 Documentary. 18.30 News in Hebrew. 19.00* News in Arabic. 19.30 Tony Randall Show. 20.10 Sir Lawrence Olivier Presents. 21.00 News in English. 21.15* Movie of the Week.

RADIO 1st

7.07 Morning Melodies
8.10 Morning Concert — Mendelssohn: Ruy Blas "Overture; Bach: Brandenburg Concerto No. 5; Britten: Violin Concerto Op. 15; Dvorak: Symphony No. 6 in D Major
10.05 Radio story
10.35 Lesson in Arabic
10.40 Reflections on the portion of the week (repeat)
11.00 Lesson in *Halacha*
11.35 Mexican Folkmusic (part three)
12.05 (Stereo): Gervase de Peyer, clarinet, Gwynneth Pryor, piano — [illegible]
13.00 Noon Concert — Bach: Aria (Casals); Mozart: Piano Concerto in A Major, No. 23, K. 488 (Ilana Vered, Uri Segal); Prokofiev: Sinfonietta
15.55 Notes on a new book
16.05 (Stereo): Jerusalem Symphony Orchestra — Brahms: Variations on a Theme by Haydn (Yoram David); Gelbrun: Songs of the Young Girls (Bibiana Goldenthal, Sidney Harth); Saint-Saens: Piano Concerto No. 5 (Lorin Hollander, Lukas Foss); Respighi: Pines of Rome (Anthony Ros-Marba)
20.15 Music Magazine
21.00 Everyman's University: biochemistry
21.30 Talmud lesson
22.05 (Stereo): Jenoe Heltai: Janos Vitez Opera. Part Two;
23.30 Artists of Yesteryear — pianist Edwin Fischer
00.01 (Stereo): Musical Miniatures

2nd

9.05 "A New Yesterday" — Israel's eleventh year of independence, 1958-1959
12.30 Israeli songs
14.10 Stage and Screen — songs from musicals
15.05 Sephardi songs
16.10 Any Questions?
18.05 Basketball — Israel vs. Holland. Live from the Yad Eliahu Stadium
19.00 People and events in the news
19.30 Transmission of the opening ceremony of the World Cup Games in Buenos-Aires and of the first game; West Germany vs. Poland
20.40 Bible Reading: Psalms 65, 66
20.50 World Cup Games. West Germany vs. Poland, second half
23.05 Just Between Us — Gideon Lev Ari talks about current problems with listeners

Army

6.30 University on the Air — Prof. Daniel Oshri lectures on Nuclear Physics
7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
9.05 Morning Party — Music, news flashes. "Red Line" — Listeners may call 03-822292 the moment something newsworthy happens
12.05 Songs, regards
12.45 Fifteen Minutes — a brief survey of current events in Israel and around the world
13.05 Hebrew songs
13.30 "5708" — 30 years ago today — live recording
14.05 Hebrew hit parade
17.45 Sports magazine
18.05 Weekly magazine on economics
18.57 Programme announcements
19.05 Magazine on culture and entertainment
21.05 Tonight's Star — Sammy Davis
21.30 University on the Air (repeat)
22.05 Songs
23.05 Psychologists and psychiatrists answers listeners' questions
23.30 News from Argentina — reports on the World Cup games
00.05 Night Birds — songs, chat with Pnina Bat Zvi

THIRD PROGRAMME
Light music from 6.00 a.m. to 1 a.m. daily, with an interruption for the news.

STOCK - Brandy, Vermouth, Liqueurs.

هكذا من الأصل

WHAT'S ON

Notices are accepted for this column at the rate IL24 per line plus VAT; publication daily over a period of a month costs IL385 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Plant a Tree in Israel with Your Own Hands: tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet Leisrael (Jewish National Fund): In Jerusalem, King George Ave., corner Rehov Koren Kayemet. Tel. 02-35261. In Tel Aviv, 96 Rehov Hayarkon, opp. Dan Hotel. Tel. 03-234449.

Jerusalem

CONDUCTED TOURS

Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523291.

Hadassah Tours

1. Medical Centre. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall windows. No charge. Buses 19 and 27.
2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 818111.
3. Morning half-day tour of all Hadassah projects. $5 per person towards transportation. By reservation only: Tel. 416333.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28, School of Education bus stop. Further details: Tel. 36430.

Emunah — National Religious Women's Organization, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-62468, 30620, 811588.

A Stone in David's Tower. Sound and Light show in English: every evening (except Friday and festival eves) at 8.45 p.m. at the Citadel near the Jaffa Gate. Monday, Tuesday, Wednesday and Saturday also at 10 p.m. in English. Sunday and Thursday at 10 p.m. in French. Tickets at the entrance. Please come warmly dressed.

MISCELLANEOUS

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814322, 7.30 a.m. — 7 p.m.

Tel Aviv

CONDUCTED TOURS

Emunah — National Religious Women's Organization: "Kastel," 166 Rehov Ibn Gabirol. Tel. 440316, 788942.

Canadian Hadassah-Wizo Office, 116 Rehov Hayarkon. Tel. 227060, 8 a.m.-2 p.m.

Pioneer Women — Na'amat. Free morning tours, Sunday, Tuesday, Thursday, by appointment. Call Tel. 256096, Tel Aviv.

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 762291-2; ORT Jerusalem, Tel. 533141; ORT Netanya, Tel. 33744.

American Mizrachi Women. Guest Tours — Tel Aviv — Tel. 220187, 243106.

Haifa

V.I.P. SINGLES. Saturday, May 27, 11 a.m., Archaeological Museum, 26 Rehov Shabtai Levy. 8 p.m. fashion show. 9.30 p.m., dance, refreshments. Moadon Goldbloom, 124 Sderot Hanassi. Auspices of AACI.

Rehovot

Tours of the Weizmann House every half hour from 09:00 to 15:30 and until noon on Friday and eve of holidays. Nominal fee for admission to Weizmann House.

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Admission Free

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Tel Aviv University student dorms — 10 a.m.
Reserve places at Overseas Students' Office, Dormitories, Building B, Entrance 8
Bar Ilan University parking lot — 10 a.m.
Reserve places at Pnimia Sherman, room 119

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Israel Theatres

The Cameri Theatre
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May 27, 28
WHAT ARE WE GOING TO DO WITH JENNIE?
May 29, 30
MAN IS MAN
May 27
Nahmani Hall, May 27
YASHA GOREN
May 29, 30

Habima
THE KITCHEN
May 27, 30
THE SUB-TENANT
May 27 at 7.30 & 9.30 p.m.
May 28, 29
MOUSSA AND PHARAOH'S MAID
Habimartef, tonight, 9.30 p.m.
HIS FRIEND AT COURT
Haifa Theatre, May 27

Beer-Sheva Municipal Theatre
HAROLD AND MAUDE
Jerusalem Theatre
May 27, 28, June 1
Sat. eve., June 3
ROMEO AND JULIET
Beersheba
May 29, Series 7
May 30, Series 8
May 31, Series 9

ART GUIDE

Notices are accepted for this column at the rate IL24 per line plus VAT; publication every Friday over a period of a month costs IL72 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS

Israel Museum — Exhibitions: Ettore Sottsass Jr. — From end product to product's end; Starting a Collection — new Art of Photography department; Arnold Newman — portrait photographs; From the collection of Dr. Moshe Spitzer, Jerusalem; Gilkaberg — his Jerusalem period; Neolithic figurines from Shaar Hagolan; "Those were the days"; What is a self-portrait?

Visiting hours: Israel Museum: Sun. Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. **Shrine of the Book, Billy Rose Art Garden:** Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. **Rockefeller Museum:** Sun. — Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel. **Free guided tours in English,** Sun., Wed., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall.

GALLERIES

Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamlache. Original prints. Tel. 02-819864, 280031.

Tel Aviv

MUSEUMS

Tel Aviv Museum, 27 Sderot Shaul Hamelech. Exhibitions: Prints and Illustrations by French Artists; Moshe Kupferman. Helena Rubinstein Pavilion: Creative Youth at Tel Aviv Museum. **Visiting hours:** Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. (Library 10 a.m.-4 p.m.); Tue. 10 a.m.-1 p.m.; 4-10 p.m. (Library 10 a.m.-1 p.m.; 4-7 p.m.); Fri. 10 a.m.-2 p.m. (Library 10 a.m.-1 p.m.); Sat. 7-11 p.m. New Museum building open Sat. 10 a.m.-1 p.m. *free.*

Ha'aretz Museum Tel Aviv

1) **Museum Centre, Ramat Aviv:** Glass Museum; Ceramics Museum; Museum of Science and Technology; Museum of Ethnography and Folklore (Judaica); Alphabet Museum; Nechushtan Pavilion — Timna Excavations; Tel Qasile Excavations; Museum Library; Lasky Planetarium (Demonstrations daily, at 9, 10, 11, 12 p.m. Tuesdays also at 7.15 p.m. Sat. at 10.30, 11.30 a.m. and 12.30 p.m.)
2) **Museum of Antiquities of Tel Aviv-Yafo** (10 Rehov Mifratz Shlomo, Yafo)
3) **Museum of the History of Tel Aviv-Yafo** (27 Rehov Bialik)
4) **The Israel Theatre Museum** (3 Rehov Melchett)

All Museums open: Sun.-Thurs. 9 a.m.-4 p.m. (except Museum of History of Tel Aviv till 3 p.m.), Fri. 9 a.m.-1 p.m., Sat. 10 a.m.-2 p.m. On Saturdays admission free except Planetarium. **The Israel Theatre Museum:** Sun.-Thurs. 9 a.m.-3 p.m. Library: Sun.-Thurs. 9 a.m.3 p.m., Fri. 9 a.m.-1 p.m.

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Haifa

The Place, 10 Heinrich Heine St. Exhibition of etchings and oils by Esther Ladin. From May 20 to June 1.

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BILL OF FARE

MANY MONTHS AGO, we visited the original version of this establishment in Tel Aviv and were favourably impressed.

So when L'Entrecôte Chez-Désiré opened a branch at 6 Rehov Hillel in Jerusalem, we felt duty-bound to visit it, both because we wanted to assure ourselves that it had the same standards as the Tel Aviv establishment and because we like to encourage any restaurant that offers a good meal for a reasonable price — especially in the Capital where there aren't many such establishments.

The idea is simple enough: a set meal, including salad, steak and dessert, for a set price. Such restaurants are popular both in the U.S. and in Western Europe. At L'Entrecôte the inspiration is French, which is the language the waiters speak, although they are also fluent in Hebrew and English.

The meal began with salad, with either walnut or blue cheese dressing. I tried the walnut, my companion the cheese. Both were good, but I feel I must mention (although it is a minor point) that the oil used was not of the best quality and left an aftertaste.

The steaks, the entrecôte cut of course, were generous, properly cooked to order, and tasty. To my mind this cut has more flavour than the often preferred fillet. Also very good was the mustard sauce which covered the meat.

The chips, cut very thin, were crisp and delicious. All too often medium- and even high-priced restaurants feel they can use frozen potatoes, which simply do not taste the same.

Finishing the last drops of the carafe of red wine, we pondered what to have for dessert, the only item with a choice. I settled for the cooked orange, an exquisite concoction which managed to be both sweet and sharp at the same time, offset with just a little fresh cream.

My companion's éclair was a bit more prosaic but also very good, as was the Turkish coffee which followed.

The service is quick and professional. The bill for two came to IL276.☐

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jerusalem

GUIDED TOURS IN ENGLISH
Sun. & Wed. 11 a.m., Tues. 4.30 p.m. (Upper Entrance Hall, Israel Museum only)

EVENTS

CONCERT — Sat. May 27 — 8.30 p.m.
WENDY EISLER-KASHY — FLUTE, with Shoshana Rudiakov — piano, Ruth Maayani — harp, Yuval Kaminovski — viola, Ze'ev Dorman — bassoon, Debra Schwartz — percussion. Works by Schubert, Debussy, C.P.E. Bach, Villa-Lobos, Dahl, Jolivet, Maayani.

OPENING EXHIBITION — Tues. May 30 — 5 p.m.-8 p.m.
THE FIRST TEN YEARS OF A PAINTER: Louis Cane 1968-1978 (Billy Rose Pavilion)
A group of paintings by this young French artist, one of the main proponents of the Support-Surface Group.

FILM — Tues. May 30 — 6 p.m. and 8.30 p.m.
BOXCAR BERTHA (USA, 1972). Dir. Martin Scorsese (TAXI DRIVER), with David Carradine, Barbara Hershey.

CONCERT — Thurs. June 1 — 8.30 p.m.
In cooperation with the French Cultural Attaché, LE QUATUOR DE SAXAPHONES DE PARIS.

FILM FOR YOUTH — Thurs. June 1 — 8.30 p.m.
MARISOL (Spain)

CONCERT — Sat. June 3 — 8.30 p.m.
PIANO RECITAL — SHOSHANA RUDIAKOV. Works by Schumann, Scriabin, Brahms, Chopin.

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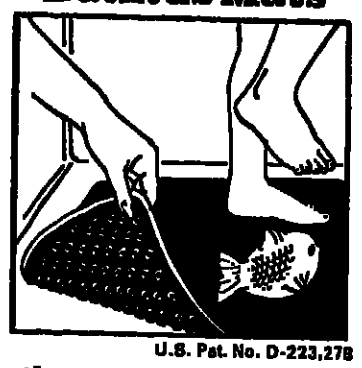

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3. Visitor from Forest Hills
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Kibbutz Guest Houses, 100 Allenby Rd. Tel: 03-614879, Tel Aviv.

BURGTHEATER

TEL AVIV	JERUSALEM	HAIFA
Habimah	Jerusalem Theatre	Municipal Theatre
June 6 & 7, 8.30 p.m.	June 8 & 11, 8.30 p.m.	June 13 & 14, 8.30 p.m.

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IPHIGENIE AUF TAURIS

Johann Wolfgang von Goethe

Tickets: In Tel Aviv — Union, Kanaf, Rococo, Lean, Hadran, Kastel. In Jerusalem — Cahana, Ben-Naim, and the Jerusalem Theatre box office (4-8 p.m.). In Haifa — Garber, Central Carmel, and the Ziv Centre, Neve Shaanan. Kupat Maccabi, Nova-Berger, and the Haifa box office.

Organizers: Shai-Ras Productions, Tel. 450487, 455654, Tel Aviv.

BURGTHEATER

Literary Recitals

Under the patronage of the Austrian Embassy in Israel

Tel Aviv
TEL AVIV MUSEUM
Sderot Shaul Hamelech
18.6.78 at 8.00 p.m.
"Von Eulenspiegel bis Morgenstern — mit Paul Hoffmann und Sonja Sutter"
22.6.78 at 8.00 p.m.
"Bedeutende jüdische Frauen des deutschen Geisteslebens mit Lotte Ledl und Paola Loew"
25.6.78 at 8.00 p.m.
"Gedanken sind zollfrei — Nestroy in Leben und Kunst mit Josef Meinrad und einem Solistenensemble des Burgtheaters"

Jerusalem
ISRAEL MUSEUM
Hakirya
19.6.78 at 8.00 p.m.
"Von Eulenspiegel bis Morgenstern — mit Paul Hoffmann und Sonja Sutter"
26.6.78 at 8.00 p.m.
"Gedanken sind zollfrei — Nestroy in Leben und Kunst mit Josef Meinrad und einem Solistenensemble des Burgtheaters"

Haifa
HAIFA MUSEUM
26 Rehov Shabtai Levi
20.6.78 at 8.00 p.m.
"Von Schwarzgelb bis Rotweissrot — Fritz Muliar und Johannes Schauer lesen Roda Roda etc."
27.6.78 at 8.00 p.m.
"Gedanken sind zollfrei — Nestroy in Leben und Kunst mit Josef Meinrad und einem Solistenensemble des Burgtheaters"

Free tickets for Jerusalem performances only,
available at Cahana, Ben-Naim ticket agencies

Two shops in one

SHOP TALK
Sybil Zimmerman

IF YOU ENJOY rummaging through cabinets and closets, basements and trunks and quaint and unusual places, you'll enjoy Grandma's Attic at 14 Shlomzion Hamalka, Jerusalem, next door to Gypsy. In fact, the shop is Gypsy's former cutting room and the two enterprises are connected from the inside.

"I decided to go back to my own business which I'd been in for 25 years, adapting it to Israeli styles — not so expensive, not so rare, not so specialized," says owner Violet R. Witt, a striking redhead who owned antique jewelry shops in Chicago and New York and was a collector and lecturer on antique jewelry before she came to Israel in 1974. (A few years ago she ran the Red Head piano bar at the Diplomat Hotel.)

Vi opened this unique shop at the beginning of May. "There are thrift shops and there are antique shops in Jerusalem, but no one has combined antique and rummage together, like it is done in the States, in one store," she says.

The main shop carries artworks, small pieces of antique furniture, local and European antique jewelry, handmade needlecrafts, miniature antique furniture ("no one has anything like this in Israel," says Vi).

In contrast to the old items are handmade burlap tote bags with denim and gingham trim at IL150-200 for adults and IL75 for children. Antique gold frame mirrors (IL150 and up), copper and brass from Europe, a variety of artworks (starting at IL200), old paintings on glass (IL750) and a pair of handcarved oak Victorian fireplace cabinets are just a few of the unusual objects in the store.

"I think many pieces here are unique decorators' and collectors' items and since in my opinion there is no realistically-priced antique shop in Jerusalem, mine will try to suit the average person's pocketbook."

Since Vi believes that antique hunters are also bargain hunters, she has converted the cellar into a bargain basement. There you can find rummage, toys, used clothes, books, records, small appliances and just plain junk from IL5 upwards.

If you're handy with a sewing machine, Vi suggests that many of the clothes from America are in good condition for re-use even though their style is outdated. Someone recently bought some suede and leather pieces to remake into handbags; someone else bought wool pieces for throw pillows and patchwork style jackets and skirts. Grandma's Attic is open from 9 a.m. to 1:30 p.m. daily.

AT GYPSY, Jerusalem's well-known boutique owned by Esther Merzel and Jeanne Weisgal, with Jackie Lubeck in charge of the cutting room, there are one-of-a-kind clothes. "We rarely do two things alike," says Jeanne, "and we're doing lots of special orders."

For customers who want clothes that are special and different, Gypsy has the styles. This year the emphasis is on combinations of several materials in one item — all bought locally — beautiful cottons, brocades, silks, etc.

For example, a dress with empire waist, square neckline and puffed sleeves is available in a wide variety of combinations of print materials (IL1,775). The front and back bodice and the shoulders are decorated in old embroidery, the style that made the reputation of Gypsy clothes a few years ago.

Empire waisted, sleeveless dresses are a revival of a style made a few years ago in Arab striped cotton; this year they come in combinations of several prints. Wedding gowns, another Gypsy specialty, are always in off-white cotton, midi and long, IL2,000 with embroidery, IL1,000 and up without embroidery. "Gypsy has always been different," says Jeanne. "We're cutting according to our whim," adds Jackie. □

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Michel REYDILLET, alto sax
Alain JOUSSET, tenor sax
André LEGROS, baritone sax
Programme:
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Antoine TISNE — Alliages I & II
Jacques PETIT — Swing-Sweet Suite (Israel premiere)
Jean ABSIL — Suite on Romanian popular themes Op. 90
Tickets available at the French Institute, Tel Aviv Museum and ticket agencies.
and at: BEERSHEBA: Sunday, May 28, 8.30 p.m., Conservatoire.
HAIFA: Wednesday, May 31, 8.30 p.m., Beit Rothschild
JERUSALEM: Thursday, June 1, 8.30 p.m., Israel Museum.

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  126 Hanassi ave., Tel. 82277
- Jerusalem, 8 Shamai st. Tel. 224624
- Netanya, 4 Herzl st., Tel. 22947
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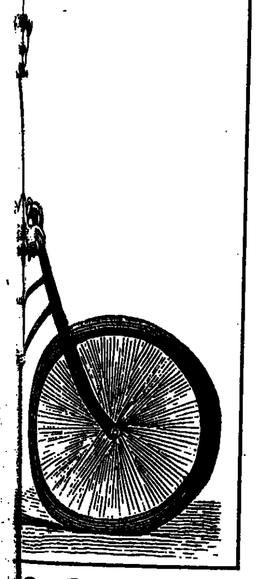


ilee

For a bicycle tourist, safety has two aspects. Because of your vulnerability, it isn't sufficient just to take care of yourself; you also have to be aware of what the motorists around you are doing. I could see them slipping all over the road, and began hearing what cyclists recognize as danger signals in cars: frequent downshifting and braking. Because cars weigh at least 1,000 kgs. standing still, the amount of damage they can inflict is considerable.

We stopped to discuss the situation. I was feeling increasingly ill at ease. The skies were not clearing. We decided to try hitchhiking, hoping some motorist would have pity on us.

Hitchhiking with a bicycle isn't all that difficult, unless you're travelling in a group of 10. There are enough tenders on virtually every road in Israel that can take a bike or two in the back. That is, as long as the drivers stop. Unfortunately, none did.

It was beginning to get dark, so we began riding again. Half riding and half trying to hitch. We got a lift for a few kilometres and then resumed our riding. The second time the hail began, there was no special warning. And no shelter in sight. I had to keep riding. Fanatic though I may be, I was very glad to have a tender finally offer to take us to the entrance to Safad.

Cycling time from Haifa through Acre to Safad (in good weather): about 7 hours.

SURPRISED hospitality awaited us in Safad at the home of some Lubavitch friends. I explained to them that getting in touch was difficult because, on a bike trip, one never knows exactly where one will end up for the night. They expressed some serious doubts as to how prudent we had been to try to reach Safad. With a shrug, I acknowledged that my friend was right: I am crazy.

When we brought our packs into the house, they asked me to explain what everything was and how it fitted together. Wouldn't a backpack be easier, someone asked. I explained that as long as the bike is carrying me, it may as well also carry my gear. Besides, for a day or more of cycling, it isn't comfortable to have a pack on your back — especially during the summer.

Then I began pulling out my series of little green sacks. All of my clothes were packed individually in these waterproof containers. You have to carry a change of clothes with you on a bike trip, and it doesn't do any good if that change is wet. And with the kind of weather we had just ridden through, I was glad to have my clothes and my sleeping bag protected as much as possible. It worked. Everything that was supposed to be dry, was.

We talked for a while, until I subtly turned the conversation to the three things cyclists want most when they are touring: food, water and sleep. Our hosts took the hint, and before long we were asleep.

IT WAS about 8 a.m. before we were ready to stir again. The weather looked more threatening than ever and we considered staying in Safad another day. After yesterday's luck, we expected the worst but decided to chance it.

Armed with enough *matzot shmurot* to feed 10, we left Safad. The usually clear vistas were marred by low clouds. We climbed the hill out of town, and then began the descent to Rosh Pina.

It was a nice ride. The clouds began to clear, there was a noticeable lack of cars, and we even ran into some other cyclists. These, from Kibbutz Ma'agan Michael, were heading in the opposite direction. We told them about the climb.

I was struck by a feature of bicycling in Israel that you don't find in other countries: the camaraderie. In Europe and in the U.S., there are so many people cycling that they don't necessarily take the time to talk to each other. But here, because we're such a minority, of course everyone stops.

From Rosh Pina, it was an almost continual downhill to Tiberias. It doesn't take a cyclist long to realize that there is virtually no such thing as a road being "all downhill." Perhaps in a car. But on a bicycle, your legs register even the slightest incline in a very short time. But the previous day's rain and hail had been replaced by fierce headwinds, blowing right into our faces. This meant that even descending into Tiberias, we didn't really need our brakes, and some of the time the wind was so strong that we had to pedal.

Riding time from Safad through Rosh Pina to Tiberias: 2½ hours.

WE REACHED Tiberias proper at lunchtime. When I called my friends there, they insisted we come right up. If they didn't mind, I told them, we wanted to rest a bit before starting the climb up to their house.

Once we were there I took advantage of our short riding day to make some adjustments on my bike. Unfortunately, a part of my *dérailleur* which I'd had to have repaired while riding in Europe broke again.

The dérailleur is one of the fundamental parts of a 10-speed bike. It's the mechanism that allows you to change gears, as it "derails" the chain from one chain ring to another. It looked as if I would have to put my bike on the roof rack of the bus back to Jerusalem. Unless...

The unexpected happened. My friend's father teaches metalwork at a nearby school. In less than an hour after Mabat was over, he made the new part I needed. A part which is undoubtedly stronger than the original. Thanks to him, the trip was "on" again. My spirits rose: tomorrow would be good no matter what the weather.

THE THIRD day dawned bright, if a bit warm. The climb out of Tiberias *en route* to Nazareth is one of the steepest in Israel, and was therefore not the ideal way to begin the day. But when we reached the top of the hill, the terrain became gently rolling — the best type for cycling. The 30 or so kilometres until the approach to Nazareth were beautiful. There was one major problem: we didn't have quite enough food with us, and we couldn't find anything kosher for Pessah in the Arab villages we were passing through. We had to wait until Migdal Ha'emek to replenish our stock.

But first we went through the JNF's Balfour Forest. The aroma of the pine trees was overwhelming. If the road from Tiberias to Nazareth was attractive, the road from Nazareth through Migdal and into Tivon was spectacular.

We seemed to fly. It was getting warm, but we didn't mind. It was a typical third day of a bike trip. You pass the pain threshold, you feel great, and everything is going fine.

We breezed through Tivon and reached the industrial approach to Haifa. Getting back to the train station proved a bit exhausting because of the traffic, but I pretended to be cycling in San Francisco, Washington, or Paris, adopted my commando riding style, and made it with no trouble.

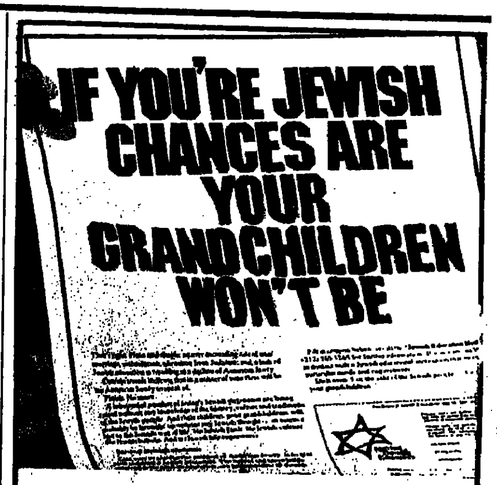
There was ample time to change clothes and eat before boarding the train to Jerusalem.

Riding time from Tiberias through Nazareth and Tivon to Haifa: 5 hours.

IF YOU ARE interested in taking a bicycle trip, an expensive bike is not a necessity. A good bike is a pleasure, but a well-maintained machine will suffice. Learn how your bike works before you begin. Also, build up to your first trip by taking a few 40-60 km. one-day rides.

Not everyone enjoys the solitude and physical challenge to be found on a bicycle trip. But if you want to take time to see the birds and smell the flowers, there is no better way to travel. □

IF YOU'RE JEWISH CHANCES ARE YOUR GRANDCHILDREN WON'T BE



Seeing this, photograph of an American poster in The Jerusalem Post this week, reminded us of the saying prevalent in Israel during the very hard days in the early sixties, — "Will the last person leaving Israel please turn out the lights at Lod."

We don't know how accurate the statisticians' figures are. They put out so many sets of numbers that one lot is bound to be right.

But we'll tell you one thing. Our Jerusalem office is inundated with letters from readers and friends abroad, saying how much they value the news, features, photos and information they get in their weekly Jerusalem Post International Edition. And how much they use the facts in the paper to present Israel's case and refute 'oil fuelled' pro-Arab arguments.

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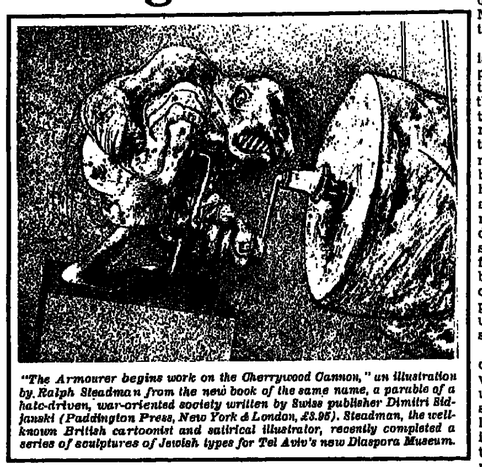
Strange behaviour



"The Armourer begins work on the Cherrywood Cannon," an illustration by Ralph Steadman from the new book of the same name, a parable of a hate-driven, war-oriented society written by Swiss publisher Dimitri Sidjanski (Paddington Press, New York & London, £3.95). Steadman, the well-known British cartoonist and satirical illustrator, recently completed a series of sculptures of Jewish types for Tel Aviv's new Diaspora Museum.

YOU AND NEUROSIS by H.J. Eysenck. London, Temple Smith. 207 pp. + bibliography. £4.

Rachael Chazan

ALTHOUGH THERE ARE times when behaviourists and psychoanalysts work in peaceful coexistence, war is often declared, as by Prof. Eysenck. What he is selling here is a behavioural theory of neurosis: psychoanalysis has now been superseded by something much more scientific, just as witchcraft was superseded by psychoanalysis. Since most psychoanalysts he spoke to were not interested in the theory without the therapy, he does not propose to work too hard at the theory.

In fact, Eysenck's criticism of Freudian theory is slapdash, to say the least; he takes one neurotic mechanism and presents it, distorted, as *the* mechanism of neurosis:

"According to Freud, all mental disorder is a regression to infantile modes of adjustment; the further the regression proceeds, the more serious the disorder. Neurosis is characteristic of a lesser retreat, psychosis of a major one; there is no real distinction between the two, other than the degree of regression."

Having thus skewed the premises, his conclusion is naturally original:

"On Freud's theory, psychotics should pass through a neurotic phase before failing ill, and they should behave neurotically when recovering from their illness."

The rest of Eysenck's argument consists of showing that neurosis and psychosis are different diseases. This is necessary not only to strengthen his earlier point, but also because behaviour theory — unlike psychoanalytic theory — has no explanation for the psychoses.

After dismissing psychoanalytic theory, Eysenck gives a lucid account of behaviour theory of neurosis, and its history, sketching the vicissitudes of its ideological pioneers. It is not usually known that Watson's theory of how phobias come about by conditioning leads to an internal contradiction: the presentation of a conditioned stimulus without reinforcement (by the traumatic stimulus) should lead to extinction of the emotional response, not to its build-up into a neurosis.

To get over this contradiction, Eysenck argues that fear responses are different from other conditioned responses; they are "drives," not responses. This seems to me like an ad-hoc hypothesis adduced to rescue the theory, a tactic condemned by philosophers of science.

LEAVING THEORY, Eysenck goes on to describe behaviourist types of treatment and cites evidence of their efficacy in disorders such as bedwetting, phobias, obsessions, homosexuality. Certainly, behaviour therapists deserve credit for developing a repertoire of useful treatments. Obsessions and phobias, in particular, can be very disabling and refractory to other types of therapy.

However, Eysenck is bent on running down psychoanalysis and psychotherapy at all costs. He tells us there are merely "about a hundred studies noting the effectiveness of psychotherapy, or of psychoanalysis, on poorly designated samples...occasionally, a rather inadequate control group is provided." In these "two out of three recovered or much improved!" Eysenck adds an exclamation mark to make this two out of three seem somehow ludicrous, and indeed goes on: "In other words...psychotherapy has, on the whole, no influence at all." Now it is our turn to add a question mark.

In any case, the fact that existing studies on psychotherapy or psychoanalysis do not fulfil scientific criteria in no way proves that these therapies are ineffective, or that properly designed studies might not show their efficacy. Due to their very nature, it is easier to make controlled studies of the behaviour therapies. As Eysenck himself points out, the treatments are short and the effects immediate. For cases with well-defined symptoms, one can match samples without too much difficulty. For the same reason, behaviour therapists quickly discover which types of cases respond, which do not, and need not use the latter in controlled studies.

In psychoanalysis and psychotherapy there tend to be more variables: the patient does not usually come with well-defined symptoms. The process takes longer; one cannot be sure of the influence of environmental factors. The basic personality of the patient makes much more of a difference, and this again is not easily categorized without oversimplifying. Above all, it must not be forgotten that psychoanalysis, and most psychotherapies, are not treatments passively received; the patient is an active and creative participant.

Eysenck tells us there is some evidence that therapy with warm therapists is effective; with cold therapists possibly harmful. Why is this evidence against psychotherapy? It is accepted that the personality of the therapist is itself *used* in the therapy. The difference of opinion is whether it should be a neutral, unjudging, shadowy non-presence (the classical ideal of the psychoanalyst), or a warm, empathic presence.

Eysenck quotes one study by H.B.M. Murphy that shows psychotherapy to be effective for certain types of patients, introverts with some willpower. "This study is in urgent need of replication," he says. Why? Because it does not fit in with his theory?

AS I HAVE indicated, there are methodological difficulties in doing research on the effectiveness of psychoanalysis and the psychotherapies. But there are ways in which it can be done, and Hilgard, Kubie and Pumpian-Mindlin show some of these very lucidly in *Psychoanalysis as Science* (Stanford University Press).

For example, one can produce a micro-neurosis by using word association tests, causing a specific word to be forgotten. One can then treat it by an "expressive" therapy without interpretations, similar to Rogerian technique. Alternatively, one can use interpretive therapy. Keet made the experiment and found the "Rogerian" method ineffective here, the interpretive very effective: 11 out of 12 subjects remembered the forgotten word again, plus the response word. They were "cured." This is a laboratory experiment epitomizing what happens in psychoanalysis, and repeatable. (I am not implying that Rogerian therapy is ineffective in practice; the experiment shows one of the possible directions in which research can be done.)

At all events, if behaviour therapy works, there aren't yet sufficient grounds for arguing that the theory is the truth or the whole truth about man. As Noam Chomsky puts it: "It would be mere dogmatism to maintain, without argument or evidence, that the mind is simpler in its innate structure than other biological systems."

The behavioural model tempts by its simplicity, its measurability; but it dismisses, and discounts as artefacts of language, the faculties of thinking, feeling and willing which are after all peculiar to man. □

Liz and let Liz

WHO'S AFRAID OF ELIZABETH TAYLOR by Brenda Maddox. New York, M. Evans. 249 pp. $8.95.

Lynn Sharon

SOMETIME BEFORE the turn of the century Gail Hamilton prophetically described a 20th century biographical hatchet job. She wrote: "The moment an audacious head is lifted one inch above the general level, pop! goes the unerring rifle of some sharpshooter, and it is all over with the unhappy owner."

There seems to be little doubt that the audacious and beautiful head of Elizabeth Taylor will somehow manage to remain intact despite the slings and arrows hurled at it from so many quarters, including from this vituperative biography.

A feisty fighter, Elizabeth Taylor has been jousting for over a quarter of a century with the biggest and the best in the Hollywood arena. In one of Maddox's rare generous moments she admits to Taylor being one of a small group of "Stakhanovite" stars who seem to go on forever.

If Taylor had been more accessible and granted her biographer an interview this biography might perhaps have turned out less tasty. Somehow, though, Maddox managed very nicely without the star's assistance.

Singlehandedly she dug up some of the most vicious back-biting gossip, unflattering press clippings, innuendos and invective ever belched out by an assortment of ex-friends, former co-workers, Hollywood characters and hangers-on. Maddox adds to this generous bramble of barbs her talent for fusing fact with fantasy until Taylor's screen portrayals and the real person begin to mesh into one indivisible personality.

Sex looms large, of course, but not as large as Taylor's losing battle of the bulge and her conversion to Judaism, two areas which for some unfathomable reason seem to mesmerize Maddox.

IN FACT when it comes to Jewishness the author pulsates with a plethora of stereotyped clichés — nothing malicious mind you, just the usual "gentiles" drawing from anti-Semitism which she has learned to sugar-coat with self-conscious euphemistic circumlocutions.

In another of her "gentler moments", Maddox writes: "Her face (Taylor's) was lovely. Otherwise, she was a plump Jewish woman... well, maybe she is a convert but she looks Jewish."

Maddox is not really surprised that Taylor, coming from a super-social climbing family, should identify with Judaism After all, wasn't MGM "like a Jewish second home, complete with L.B. Mayer's mother's chicken soup in the commissary"?

After digesting and regurgitating this bowl *of* chicken-soup conversion plot begins to wonder why more of the MGM super stars never found their way to judaism via the same MGM chicken soup *mitzva*. Could it be that they lacked the one necessary ingredient — paranoia — or perhaps they weren't aware of the religious instructions of MGM "rabbi" L.B. Mayer.

Undaunted, Maddox continually assails our Jewish sensibilities with her mocking insensitivity. As if chicken soup conversions are not enough we are told that at one point during the Mike Todd-Taylor courtship, Todd facetiously introduced Elizabeth Taylor as Lizzie Schwarzkopf.

The author deduces from that bit of zaniness that underneath the humour there was something more meaningful because with Todd "she began to look Jewish."

MADDOX DOES help us sort out the Taylor Jewish connection by taking us down the star's matrimonial trail. She describes in detail the special qualities of each marital partner. We start with the rich and very vapid Nicky Hilton, a youthful mistake, to the far more mature and *very* British Michael Wilding, to the still more mature and this time very Jewish Mike Todd.

When Todd lost his life in a plane crash, Elizabeth found momentary solace in the waiting arms of the also Jewish and very *nebbish* Eddie Fisher, which undoubtedly propelled her into the mucho *macho* arms of the very Welsh Richard Burton.

It was sometime during the Fisher idyll, shortlived as it was, that Taylor turned to Judaism. However, be not vexed: even though Eddie Fisher, husband number four and Jewish husband number two, was supplanted by a burly Welshman, Maddox unearths a reassuring quote from a Welsh psychoanalyst, Dr. Ernest Jones, who called the Welsh the Jews of Britain.

Maddox arrives at the following perspicacious observations: this would then make "Burton... her third Jewish husband," and "marrying Richard Burton only added Welshness to her Jewishness... she slid her Welshness over her adopted Jewishness very comfortably."

Now that Taylor has slid off her Welshness for husband number six, John Warner, an American WASP, Maddox is quick to reassure us that Elizabeth Taylor is "still Jewish although back among the WASPS where she started."

So there it is full circle — and speaking of full circles leads us back to Maddox's other penchant, Lizzie's fatness — something all of us middle-age chubbies can gloat over.

Since there is nothing subtle or kind in this sledgehammer biography, it is no wonder that Maddox includes Pauline Kael's cutting line from the *New Yorker* — that Taylor wears her hair like upholstery "to balance the upholstery of flesh — the weight has brought out her coarseness and now she basks in vulgarity."

While we're on coarseness and vulgarity, this tasteless biography wins hands down in those categories. Certainly Elizabeth Taylor, who has added so much glitter and glamour to the silver screen, deserves a modicum of charity and some objectivity. □

Jewish bookshelf

Moshe Kohn

ONE OF the leading suppliers of popular literary material in the "Jewish Consciousness" revival of recent years is the Don Publishing House of Tel Aviv. It is bringing out a growing number of technically well-produced books treating the whole range of Jewish life and history, both in Eretz Yisrael and in the Diaspora. Some of these books are obviously "vanity" publications and of interest primarily to a few enthusiasts and to the people paying for their publication and their relatives and friends. Many of them, however, are of popular interest, catering to a real general demand.

One of these is the just-issued song book, **Shalom Levo Shabbat** שלום לבוא שבת (120 pp., no price listed), edited by Rabbi Menahem Hacohen and the publisher himself, Benny Don-Yehiya. It is a beautifully produced book, with the songs accompanied by explanations, Midrashim, legends and stories culled from the whole range of Jewish literary creation of all the ages and places, and richly illustrated with photographs and cuts of works by Jewish and non-Jewish artists on the themes covered.

The main theme, of course, is Shabbat and four sections give, respectively, the songs traditionally sung at the Sabbath Eve dinner, the Sabbath day *Kiddush* and lunch, the late-afternoon *Se'uda Shelishit*, and the post-Sabbath *Havdala* and *Melaveh Malka*.

Three additional sections give the blessings and prayers recited at the marriage, *Brit Mila* and *Pidyon Haben* ceremonies. A general section gives more than 100 songs sung on all festive occasions.

Songs written in Aramaic are also given in Hebrew translations done by the late Dr. David Margalit. The texts of the songs, blessings and prayers are vowel-pointed.

This is a near-perfect book except for three shortcomings. Having invested so much talent and effort in producing it, it is a pity that the editors did not take one more bit of trouble. Some songs appear here with all the spelling and vowel-point errors with which they appear in the standard *Siddurim* and songbooks. The classic example of this is *"Yedid Nefesh"* the beautiful poem by the 16th-century Safad poet-mystic and Talmud commentator, Rabbi Eliazar Azkari, usually sung at the Sabbath Eve synagogue service and/or the *Se'uda Shelishit*.

According to what is believed to be an original Askari manuscript (discovered by Dr. Meir Benayahu in the Jewish Theological Seminary of American archives, and subsequently analyzed and vowelled by Dr. Aharon Mirsky, an expert on Medieval Hebrew poetry), the poem has a definite rhythm, rhyme and — albeit mystical — sense. In the "standard" version perpetuated by the *bochur hasetzer* (Yiddish's "printer's devil"), it has little of any of these, and in fact has quite a few nonsense passages. What is believed to be the correct version is contained in the more recent editions of the *"Eimat Yisrael Siddur."*

The book's second lack, which could also have been filled easily, is just one line (or less) telling who wrote each song, when and where, or giving the sources of songs taken from Biblical passages. This would have enabled non-specialists to go to encyclopaedias and the Bible and learn, a little more about the sources of our rich body of *Zemirot*.

What would have made this a truly perfect book of its genre would have been an apparatus explaining in simple modern Hebrew numerous words and passages that are apparently comprehensible but are really mystical and philosophical allusions understood only by those well versed in classical Hebrew literature. Such an apparatus, as well as the name of the author of each song, is contained in the much plainer Sabbath songbook, *"Zeh Hashulhan,"* edited by Meir Hovav, published four years ago by the World Zionist Organization Youth and Hehaluts Department's Religious Section, and which makes a good companion volume to *"Shalom Levo Shabbat."*

One day perhaps someone will produce a popular-priced *Zemirot* book containing all the good features of both books and eliminating the faults I have mentioned. Meanwhile, the publisher and editors of the latter deserve congratulations and a good market for their book, as does Gad Ullman who designed it, Ramat Gan's Monoline Type that set it, Tel Aviv's Yarom Press that printed it, whoever bound it, and Jerusalem's Jewish Heritage Centre with whose "assistance and encouragement" it was published.

DON DESERVES congratulations also for **"Eretz Hemda"** ארץ חמדה (The Beloved Land, 120 pp., no price listed), a selection of legends, sayings and Midrashim on Eretz Yisrael, edited by Simha Raz and, again, the indefatigable Benny Don-Yehiya.

Like their earlier *"Yerushalayim shel Aggada"* ("Jerusalem the Eternal Bond," in its English edition), the book under review is a collection of sayings on the stated topic culled from 2,000 years of Jewish literary sources — from the Talmud and Midrashim, through the Medieval writers, down to more recent sources, including such "non-religious" ones as Peretz Smolenskin, Max Nordau, Haim Arlosoroff, Chaim Weizmann, and David Ben-Gurion. This time we have at the end of the book a list of the names of the persons quoted with a couple of biographical lines on each one. All the texts are vowel-pointed.

And like *"Shalom Levo Shabbat"* this book is richly illustrated with photographs and cuts of creations — including antique maps — of Jewish and non-Jewish artists of all times and places. It is probably worth whatever it costs for its concentration of art alone.

It has one perhaps minor shortcoming. In addition to authors' names, it should also have given the names of the books and perhaps even the pages. And for such sources as the Midrashim and the Zohar, it should have given the exact sections.

Nevertheless, once again: congratulations to the publisher and editors of *"Eretz Hemda"*; to Rahel Don (the publisher's wife), who designed it; to Monoline, which set it; Bnai Brak's Kahol Lavan Press that printed it; and to Haim Ron, who turned a section of an 1875 "Primitive" Hebrew map of Eretz Yisrael into a beautiful cover for this paperbound book. □

Napoleonic momentum

EGYPT 1798 — 1952: Her Advance Towards a Modern Identity by J.C.B. Richmond. London, Methuen. 243 pp. £4.50.

Nissim Rejwan

SIR JOHN RICHMOND, who makes it clear right at the start that his book contains "nothing new," is evidently attracted by the nature of the interaction between communities of different historical, cultural and religious backgrounds, and sees in Egyptian history in the 19th and 20th centuries "a complex and fascinating picture of relationships between different cultures." He implies that this was his main motive in writing the book, and the lesson he invites us to learn is that "misunderstandings, and therefore conflicts, can arise from ignorance of the motivations of others." Such ignorance, he adds, is more lethal in the modern world than it has ever been — witness the recent history of Northern Ireland, Palestine and Cyprus.

The idea of Egypt as a crucible of peoples, religions and cultures whose basic assumptions and values differ widely is of course not a new one. Nor is it a special trait of Egypt — to a greater or lesser extent it is a common feature of Mediterranean civilization.

Although he provides an excellent summary of the course of Egyptian history in his epilogue, the main body of Sir John's book deals with developments in Egypt since the French conquest. The reason for starting a history of modern Egypt with that crucial event is self-evident. When Bonaparte's armies landed in Alexandria in July, 1798, Egypt was propelled "out of the backwater in which she had stagnated for some 300 years and brought...once more into the mainstream of history."

For Egypt, which up to then was one of the "confederation of anarchies" which made up the decaying Ottoman Empire, the French expedition marked the beginning of a new historical process. For the Moslem-Arab world as a whole, too, it marked a stage in the search for a way to regain control of its own destiny, to play an active and positive role.

In Egypt's case, especially, these efforts clashed with the determination of European nations to impose their dominance. "Within the collective will to resist (this) dominance there has been a conflict in the minds of Egyptians between the ideas the Europeans brought with them and those inherited from Egypt's own Muslim past."

As a straight historical account, *Egypt 1798 — 1952* is readable, reliable and fair. Its overall approach, however, may give rise to some controversy, though it can be considered as being quite in keeping with the spirit of the times. The author makes it quite clear where his sympathies lie. He blames mainly European ignorance of the thought, attitudes and assumptions of Arabic Islam and of the Egyptians for the misunderstandings and conflicts which characterized the period he covers in the book.

It is a point of view with which many today will agree, and Sir John just about escapes a possible charge of prejudgement or special pleading. □

Beau geste

ABD AL-QADIR AND THE ALGERIANS: Resistance to the French and Internal Consolidation by Raphael Danziger. New York, Africana. 295 pp. $29.50

THIS IS A well-documented study on Abd al-Qadir's efforts to oppose French expansion into Algeria and his determination to consolidate the Algerian tribes into an indigenous state in the interior of the country.

The book spans the period from Abd al-Qadir's recognition in 1832 as Amir al-Mu'minin (commander of the believers) through his war against the French in November, 1839.

The war was devastating in casualties and material losses to the Algerians. But the significance of the struggle against a major European power became a legend for succeeding generations in Algeria.

Indeed, one of the first acts of the Algerian government following independence in July 1962 was to tear down the statue of Abd al-Qadir's victorious opponent, Marshal Bugeaud, and to replace it with one of Abd al-Qadir.

WAS ABD AL-QADIR'S struggle against the French religious or nationalistic? Or was it a social one against feudal aristocracy?

The author scrutinizes all these interpretations of Abd al-Qadir and finds him a pragmatic Islamic leader and a state builder.

The text is heavily documented but well-written. The strict chronological order followed by the study enables the reader to retrace the events with ease. *Abd al-Qadir and the Algerians* is a fine contribution for those who seek a better understanding of the history of Algeria and French colonial policy. □

Yitzhak Ben Gad

Horror story

THE VAPOUR by Byrna Bar Oni. Chicago, Visual Impact Inc. 127 pp. No price stated.

UNLESS IT IS spectacularly bad, no personal account of the Holocaust can be a total write-off. Every description can add some fresh insight, some ghastly new detail to the story.

Byrna Bar Oni is not an elegant writer; but she does tell a worthwhile story. Her first real mistake comes in the epilogue, where she writes (maybe at the urging of some trendy editor):

"Three decades have passed and the world has not changed appreciably. Examples of genocide abound: Biafra, My Lai, the Arab-Israeli conflict,..."

Of course what this book does show (as do all valid books about the Holocaust) is the uniqueness of the mass murder of European Jewry. In Biafra it did look as if a tribe might be wiped out; but in the hour of victory General Gowon showed that he was no Hitler. My Lai, horrible enough, was an atrocity of the type that has occurred in every war ever fought. The Arab-Israeli conflict has been long, bitter and ruthless; but essentially it is a clash between two national movements. None of these examples can be compared with the prolonged, cold-blooded, scientific massacre of six million human beings, simply because they were what they were.

The author managed to avoid being sent to a concentration camp and joined the anti-Nazi partisans in the forests of Poland. She does not sell us short on horror stories; but what emerges most forcefully is the treachery towards the Jews on the part of their gentile "allies," and the unbelievable courage and endurance of the Jewish partisans. □

Daniel Gavron

هكذا من الأصل

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The curate's egg

THE CONSUL'S FILE by Paul Theroux. Boston, Houghton Mifflin. 209 pp. $8.95.

Matthew Nesvisky

THE 20 short stories that make up this current international best-seller are at once all of a piece and astonishingly disparate. Each is set in Ayer Hitam, southern Malaysia, each narrated by the American consul there, and each presented in a crisp, snapshotic style. At the same time, the tales range from the neatly carved slice of life to the overly plotted lump of clay.

All the more remarkable that Theroux's terse voice never varies, even though some of these stories appeared over the past half-dozen years in such far-flung places as *The New Statesman, Playboy, Redbook, The Atlantic, Penthouse* and *Encounter*. All the less remarkable that the stories are so uneven beneath the glassy surface of the style.

"Dengue Fever" is an old-fashioned ghost story; "The Tiger's Suit" is your obligatory witch-doctor tale; "The Johore Murders" is the kind of witless detective yawn used to pad out mystery monthlies; "The Tennis Court" is one of those set-tos about race prejudice at the post-colonial club.

That's the bad news. The good is found in such stories as "Pretend I'm Not Here," a slyly wicked comedy about an uninvited house guest who refuses the invitation to leave; "The Autumn Dog," which convincingly captures the world of the newly divorced; "Coconut Gatherer," which is a genuinely moving account of how a man can scratch out a modicum of nobility from failure; and "The South Malaysia Pineapple Growers' Association," which is a deft example of how the cut and thrust of a few pages of conversation in the hands of a skilled writer can convey volumes of drama and sociology.

THAT'S eight stories. The remaining dozen are uneven and oddly neither good nor bad. They're competent, if that isn't too damning a term; add craftsmanlike, but that won't help much. The bulk of them are simply too dispassionate to carry any impact, and regrettably are too easily forgotten.

Paul Theroux *(The Family Arsenal, The Great Railway Bazaar)* is a good writer and deserves credit for being ballsy enough to take on the same exotic territory which Maugham, Fauconnier, Burgess, Sillitoe and others have so thoroughly trammelled before him (although Theroux most readily reminds us of V.S. Naipaul, about whom he once wrote a book-length critical study).

But too many of these stories remain as wispy as their diplomatically detached and nameless narrator; we are told so little about the many characters who wander in and out of the stories that they are little more than names. And when a point is lacking, pretentiousness tends to arise. One story even begins: "I imagine that couples often forget they're married; I know that a person who is single remembers it every day, like a broken promise, that dwindling inheritance he is neglecting to spend."

Theroux simply has been overpraised for this one. But pick between the upholstery and keep perspective — there is some fine writing here.□

Plot thickeners

Dora Sowden

IF AMONG seven novels you can find one to describe as "epic," that's surely remarkable. Alexander Cordell's **The Dream and the Destiny** (Coronet Books, 379 pp. £1.25) is just that. You will understand more about the Chinese and perhaps also about their attitude to Mao Tse-tung and their hatred of Chiang Kai-shek's "Nationalists" than you would from half-a-dozen textbooks.

The story of "the Long March" of 7,500 miles, on which 100,000 men and 36 women embarked and which only 9,000 survived, is splendidly written, with humour and humanity, with guts and goodness. Told supposedly by a student doctor who is caught up in the trail in the 1930s, it describes the mass urge of the Chinese to escape landlord oppression and warlord corruption. The word freedom becomes something to follow unto death.

Yet basically, this is not a story of abstract ideas but of individual human reactions. The year and four days of the march through desert heat and icy cold is a terrific record of raw suffering, unreasoning persistence. If you hadn't read it when it first appeared in 1975, this first paperback is worth your time and money.

Also aspiring to be epic is Anton Myrer's **Once an Eagle** (Berkeley Medallion Books, 915 pp. $2.75). Indeed the paperback publishers of this panorama call it "America's War and Peace." The comparison can only refer to length, for in other ways it is soap-opera pulp despite its honest, well-turned story.

If you have watched Jordan Television you may have seen parts of this tough, tense, long-drawn-out drama of war scenes and wives at home. Written in small episodes crowded with detail, down to the last glint of an eye, the last groan of the dying, its mud and blood is skilfully mixed with brash humour — all ready, in fact, for the "box," where it seemed much better than the book.

FROM Madeline Brent's **Merlin's Keep** (Souvenir Press; 368 pp. £3.95) — a hardcover edition — you can get what in my young days we called "a good read." Her novels have been translated into 11 languages and sold in millions — and it's easy to see why. She has the gift of knowing when to jerk your tears and when to re-stimulate your curiosity, but she neither strives to be high-minded nor descends to mere sentimentality.

At one point her heroine (half-Indian, half-English) says, "I found I could expect to be accepted anywhere in the country [England] in the homes of the very highest as an Anglo-Indian, provided I was a princess as well." It's a pity, therefore, that the author lets her love of the exotic run away in the second half of the story into a mumbo-jumbo of spells and prophecies. Even so, it makes for adventure and a good fairytale — and it's clean. You can give it to junior with confidence.

Another novel of romance and adventure is Joy Packer's **The Dark Curtain** (Eyre Methuen, 213pp. £3.95). Set against a background of African witchcraft and tribal practice, it shows sadly failing powers by the author of 15 successful books, who died some months ago. A cult killing is committed at the end, but the attempt to place it in the perspective of primitive ritual does not compensate for the humdrum dialogue. The saving grace is that Israel is twice mentioned with admiration for its attitude towards hijacking.

If you watched "Washington Behind Closed Doors" on Israel television, you have some idea of what **The President's Mistress** is about. Patrick Anderson's story (Magnum Books, Methuen Paperbacks, 319 pp. 75p.) is more interesting than most current political novels because of its strong dialogue (despite four-letter words whose meaning I can only guess at) and it's basic whodunit story. The fictional president's girlfriend is dead almost in the first chapter — but that's where the thriller begins.

CLAIMS for Marc Brendel's **Survivor** (Avon Books, 221 pp. $1.50) include the word "shattering" — but it doesn't live up to that. The effect is that of a well-made film: you don't realize how absurdly complicated the plot is until it's all over. The story starts with a search to solve a mystery (in this case lost paintings by a genius). It goes on to an irrelevant murder, an even more irrelevant rape, a chase to Europe and Mexico to trace the painter's path, and a switch ending that not everyone will find credible.

What might have been a good O. Henry-type short story has been dragged out by the skill of the author to a readable long romance in the modern manner — which means peppered with you-know-what.

Peter Tinniswood's **The Stirk of Stirk** (Arrow Books, Hutchinson 192 pp., 60p.) is an extravaganza about Robin Hood in his old age — but definitely not for children, though written like comic strip dialogue and description, mostly without verbs. As it proceeds, the author mercifully forgets the bawdy, tasteless attempt to be funny with which he began. The fairytale climate is, however, maintained and the story remains silly.

The Stirk of Stirk, a strong hero of few words, sets out to capture the decrepit Robin, whose Maid Marion is a boy. Will Scarlett even casts doubt on whether Robin ever gave to the poor what he took from the rich, but in the end the Sherwood Forest hero redeems himself.

Included in the story is a caravan of six old Jews making their way to York with riches and two damsels of Araby. They perish in the attempt with no credit to anyone. It all remains a British in-joke of sick fantasy.□

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Cousin Egon

Ephraim Kishon

THE OTHER DAY I looked myself straight in the eye and said: All this celebration of Independence is all very well, but the question is — are you, yourself, independent? And I don't mean as a voter but as a man. A brief internal survey turned up the answer: yes and no. I'm independent when awake, but in the grip of a foreign power when sleeping.

Hostilities between me and it opened soon after I'd passed my 40th birthday. I then discovered that somewhere in my head there sits a wee technician on a swivel chair, a Sleep Controller, sort of, who amuses himself by crossing wires and making wrong connections.

I'm dying to sleep — the little fellow up there throws a few switches and keeps me wide awake. When, on the other hand, it's absolutely vital that I stay awake, he messes about with my grey cells a bit and I drop off on the spot.

Maybe he doesn't exactly hate me; maybe he's just against everything on principle, like the Opposition. Be that as it may, I'm sure he's somehow related to my superego, a distant cousin or something, so in everyday conversation I refer to him as Egon.

He's an alert little chapple, is Egon, I've got to hand it to him. The moment he catches sight of a bed, a couch, a sofa, a deck-chair, he sees to it that my eyes stay wide open. In fact, anything horizontal sends him scurrying to his switchboard.

It works the other way round too: I start yawning uncontrollably when we're having company, when I sit down to write, go to a concert, visit Aunt Ilka, read the paper, look at majestic scenery or the Collected Works of anyone at all. Also at thrillers, the daily Bible portion, you name it.

It goes without saying that I'm never so wide awake as between the hours of 9 p.m. and 3.40 a.m. I've noticed that even if he does allow me a little snooze at night, I wake up automatically at 3.40 to look at my watch, which says 3.40. Sometimes it's a few minutes after, but then I reset my watch. Egon is more reliable.

The only time I do not wake at 3.40 is when I have to get up early, in which case I'm dead to the world till noon, like a proper Sleeping Beauty.

Cousin Egon.

He must have been a neurotic bat in some previous incarnation. Or perhaps a sleeping pill. Or a cup of black coffee. One day last March, when I missed a trip to the Golan because I'd overslept again, I decided to beat the little wirecrosser at his own game, and went and bought a nice shiny alarm clock, brown, with a powerful ring.

The actual need for it arose from a note brought home by my youngest, which ordered me to report to her school at 6 a.m. in order to scare off Arafat. I set the alarm at 5.40 to be on the safe side and woke up at noon. I checked the clock and found it had duly run down. Ergo, the alarm had gone off, only I hadn't woken. Egon had taken care of that.

A little ad hoc investigation turned up the following facts:

I'd been supposed to go to a school in the morning, so in obedience to standing orders from Dr. Sigmund Freud, I'd dreamt that I was a student again. To be precise, I was sitting for my math finals again, the question concerned sines and cosines again, and my mind was a perfect blank.

Only a few minutes remained to the bell, and I could feel the cold sweat break out all over me.

"What the hell is a cosine?" I asked my neighbour, who turned out to be none other than Kosygin.

"Dunno," he whispered back, "I think it's French for 'kitchen'."

Then the bell went, a teacher collected the papers, and I handed in mine with nothing on it but some last-minute doodles of a baby elephant.

What happened you ask? That scoundrel Egon had joined up two wires and turned a ringing alarm clock into a school bell. I ran like mad to my daughter's school and heaved a sigh of relief: Yasser had muffed his chance.

After I'd missed a play I particularly wanted to see (Egon had made the alarm sound like the third bell in my dressing room: I was Laurence Olivier for the occasion), I tried buying a new clock with a different sort of ring. But Egon fitted its sound in nicely with dreams of trains, air-raid sirens and factory whistles. He's an inventive lad, is my Egon.

Next I discussed him with a psychiatrist, who said, "Egon? Come now. Your unconscious simply won't respond to shrill sounds, because just when you were born a streetcar drove past the maternity hospital and you've had a secret desire to go to bed with streetcars ever since."

This, by the way, isn't true: streetcars put me off.

In the end I went over to the digital system. I bought an electronic chrono-quartz alarm clock that doesn't ring at all but goes pip-pip for six full minutes.

Think Egon was fooled?

That night I was a post office clerk in Kansas City. Two minutes before the alarm was due to go off, the sheriff stuck his head round the door:

"Got to send off an urgent telegram to the South."

I sat down at the telegraph and began sending in Morse: pip-pip, pip-pip. In short, I sent my whole digital alarm in a telegram to Alabama. I believe I didn't wake up at all that day.

Pure Egony.

Our final battle was fought last week, when I had a plane to catch. Departure time: 7 a.m. All's fair in love and war, so I went to the largest clockmaker's in town and bought the largest, noisiest clock in the shop — a huge red, ticking monster.

That night Egon, his back to the wall, fixed me with women.

I was a Turkish pasha, sitting in my harem, puffing on my hookah, with two cuties and a ticking metronome on my lap. Passions were running high when suddenly all hell broke loose at the harem gate: a terrible, shrill racket. The duty eunuch (Kosygin again) burst in, bowed and said:

"Don't take any notice, Your Highness, it's only this stupid alarm clock by your bed. Just carry on, it'll soon stop."

I whooped it up with the cuties all the rest of that night, woke at 9 a.m., flung on my clothes and made a dash for the airport. Luckily it was an El Al flight. □

Translated by Miriam Arad. By arrangement with "Ma'ariv."

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מדור קליטה
ALIYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields: practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

SHERUTEI DAT

Part II
Births, Bar Mitzvah, Death

Part I in this series dealt with marriages and conversions. Reprints of this and other columns are available free of charge from the Department of Information for Olim, P.O.B. 616, Jerusalem. This topic has proven to be one of the most problematic that we have had to encounter in the two years that we have been presenting this column, simply because of the extreme sensitivity the various religious and non-religious camps have about this subject. We have thus tried to keep this article strictly informational (i.e. what steps one must take under the present conditions).

This information was gathered by a journalist who will shortly publish a Guide to Jewish Jerusalem. The Department of Information for Olim does not endorse any of the individuals or organizations mentioned herein.

BIRTHS

At the age of eight days every male Jewish child is obliged to be circumcised *(Brit Mila)* according to the *halachic* rite. Circumcisions performed by a doctor without the proper benedictions do not constitute a proper *Brit Mila*. Postponements are made only in cases where the circumcision would be injurious to the child's health. Circumcision is *only* performed by a qualified *mohel*. If the baby is born in a hospital there is no problem regarding a *mohel* since there is a *mohel* associated with every hospital in Israel, and he will most probably contact you. *Mohelim* do not have a central organization, although in order to practise they must be certified. Away from hospitals *mohelim* can be contacted individually. Some, but not all, appear in the local yellow pages of the telephone directory. There is no official fee for a *mohel*. According to one practitioner of the art, fees average IL250, although they can vary from much less than that to IL1,000, usually depending on the financial circumstances of the individual family. The fee can be paid directly to the *mohel* or to the hospital. In cases of extremely needy families, many *mohelim* will perform the *mila* for a small token sum or even free of charge. Some of these families have reportedly discovered a mysterious package of brand new diapers after one of the *mohel's* follow-up visits.

BAR MITZVAH

Contrary to popular western opinion which has converted a 5,000-year-old ritual into an extravagant birthday bash, the essence of this stage of spiritual development is marked by a public ceremony whereby the boy becomes literally a 'son of the mitzvot (commandments)' — a member of a religious and historical community.

The minimum requirement of this ceremony is to be 'called up' to the reading of the Torah and to recite the appropriate blessings before and after the Torah reading. Many bar mitzvah 'boys' do more than the minimum and recite both from the Torah and the Prophets with the traditional cantillations and even conduct services as the *hazan* (cantor). Preparation for these ceremonies in Israel are not, as a rule, taught in the regular school curriculum — even in religious schools. The task of preparing for the bar mitzvah ceremony is normally given over to a rabbi, hazan and/or private teacher for which a fee is usually charged. Sometimes instruction is given in groups, sometimes as an extra-curricular activity at school. But arrangements differ from school to school and it is advisable for the parents to inquire well beforehand exactly what the school does or does not do. Instruction, of whatever sort, normally starts about 6 months before the boy's 13th birthday according to the Hebrew calendar (which will probably be at least a few days different from the regular calendar).

The Conservative Synagogue also prepares and arranges for the traditional bar mitzvah ceremony. In addition it also prepares girls for a parallel bat mitzvah ceremony as does the Reform Synagogue. Because this is not the Orthodox practice, this ceremony is prepared for at the individual Conservative or Reform centre. The Conservative ceremony consists of the bat mitzvah being 'called up' to the Torah where her father recites the blessings over the Torah reading. The batmitzvah then recites the *haftara* (the reading from the prophets).

The other concern of the bar mitzvah is the buying of a proper pair of *tefillin* (phylacteries) which are first worn for a month or so beforehand in order to acquaint the bar mitzvah with this particular commandment. The *tefillin*, which are worn to morning services, are considered one of the most important *mitzvot* because according to *halacha* every Jewish male above age 13 must put on tefillin every weekday (not including Shabbat and holidays) for the rest of his life. It is therefore deemed important to buy *tefillin* from a reputable dealer and/or maker. To help the public in this and related *mitzvot* (such as the checking of *mezuzot* and *sifrei Torah*) two organizations can be contacted: Lubavitch-Chabad has about 25 centres throughout Israel, including the main centre at Kfar Chabad. In Jerusalem, one can contact Rabbi Dovid Tzik, Rehov Yirmiyahu 16. Tel. (02) 814755. Also in Jerusalem a new organization has been set up with the purpose of helping people buy a proper pair of *tefillin* at a price the individual can afford. Inquiries can be made, in writing at the moment, to 'KESHER LA'AM' P.O.B. 6676, Jerusalem.

DEATH

If there are no complications surrounding the incidence of death, then the matter is dealt with directly through the offices of *chevrai kadisha* (burial societies) to be found in every main centre of the country. These burial societies cater to all types of communities, Sefardi, Ashkenazi, Hassidic, etc. In most cases, these groups are formed as one *chevra* (society). Jerusalem, for historical reasons, has a number of separate societies with their own plots of land. This means that in Jerusalem it is necessary to turn to the appropriate society. For the oleh from the West, matters are made easier in that the largest society is suitable for most Western olim. The society can be found — under *chevra kadisha* — in the local phone book. In Jerusalem the two largest societies are 'Kehilat Yerushalayim,' Rehov Elishar 1, Tel. 222281, and 'Reyshit veHaklalit shel Ashkenazim,' Rehov Pines 11, Tel. 223444.

There are a few rules which are common to all eventualities:

1) There is no payment for burial unless otherwise arranged. Payments arise either when the individual or family request a special place — which is reserved during the lifetime of the person. Sometimes more than the simple headstone is requested and this will require extra payment. Otherwise, all burials including those of non-Israel citizens who die in Israel are covered by the National Insurance Institute *(Bituach Leumi)*.

2) Another expense might be incurred when there is a request to bury the dead in a city other than where the death occurred. Transportation in such a case must be covered by the family or by those concerned. The procedure of burial societies is to bury in the place closest to where death occurred.

3) For the dead to be interred, two certificates are needed. One is a death certificate issued by a doctor and the other is the funeral license issued by the Ministry of Health. As soon as these certificates are obtained the family of the deceased can turn to the burial society which then proceeds with arrangements for the funeral. (Realizing the shock and anxiety that accompany the passing of a loved one, many of the larger *chevrai kadisha* usually make these arrangements for the family of the deceased.)

4) If there is any doubt about how the deceased died (for example, if it is established that death came about by unnatural causes), then a certificate from the police is also required before burial can proceed. Such cases happen when the doctor who carries out the examination to establish death cannot discover the reasons for death. He may recommend an autopsy, on the grounds that it is medically important. If he proceeds with this request he needs a further two doctors to certify the need for the autopsy. This practice — which is written up in the statute book (1953) — has aroused great opposition, especially among the Orthodox where such post-mortem examinations are considered violations of *halacha*. A request to stop such an examination can be made to the police. At the moment, however, the statute book ruling means that the law is against upholding such requests in the light of the doctors' certification. Certain amendments have been made recently; however, according to Torah observant Jews these modifications are not enough and only the rescinding of autopsies altogether will suffice. (M.B.)

The next instalment in this series will deal with keeping kosher in Israel.

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THE JERUSALEM POST
30 YEARS AGO

The invading Arab armies continued their advance into Israel, with the international community proving powerless to protect the peace. But the Jewish forces resisted the invaders fiercely. President Truman proved to be a great friend of the newly born Jewish state.

The Jerusalem Post was known as The Palestine Post until April 13, 1950

May 20-26, 1948.

THE PALESTINE POST

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

EDITORIAL
Thursday, May 20, 1948
Iyar 11, 5708. Raged 11, 1867

President Weizmann

DR. CHAIM Weizmann this week took his place in the history of modern nations together with Washington and Masaryk as the Founder-President of his country. There was no contested election, for there was no need for it. President Weizmann was chosen by unanimous acclaim. Like the other two fathers of their countries, he was the only one of his generation and people destined for the post and the honour. Herzl was the Prophet of the Zionist Movement which led, almost to the day of his prediction, to the creation of the Jewish State. Writing in his diary a few days after the First Zionist Congress in September, 1897, Herzl said, "In Basle I founded the Jewish State...In 50 years every one will realize it." Dr. Weizmann has been the architect of the State.

For long admitted to be in the front rank of the nations' statesmen, at home in the chancelleries and universities of the world, Dr. Weizmann has always lived and worked in the pure Jewish tradition. The men most alive in Jewish racial memory are seers, poets and the rabbis who were not theologians but teachers. The military leaders take second place. Joshua is remembered more as the man on whose head rested the hand of Moses than as the conqueror, and David more for his Psalms than for his exploits in war.

His activities have been manifold, but underlying all his conduct of affairs is his single-minded attachment to the Jewish spirit. In a lecture in New York last year he said that fundamentally the function of the Jewish people has been "the assertion of the human spirit's sovereignty over the brutality of circumstance."

"Action," he said "is, of course, more spectacular than character. It makes a more obvious appeal. That is true for individuals and for nations."

Cease-fire hour passes as Arabs attack

FIGHTING was still going on in Jerusalem on the night of May 24, long after the time limit set by the Security Council's "cease fire" order, which the Jews had agreed to abide by.

Abdul Kader Pasha, second in command of the Arab Legion fighting in Jerusalem, authorized Reuter to quote him as saying that at 2330 hours local time the fighting was "still going on."

The "cease fire" proposal was communicated through the British Consulate in Jerusalem to the capitals of the Arab States, and it is not known whether their replies were in the hands of the Consulate before the deadline.

The Truce Commission in Jerusalem, as such, was not in direct communication with the Middle East capitals, but had gathered from British quarters that the Arab spokesman at the Security Council intended to ask for a 36-hour extension, and that the British representative would back up the request.

Two reasons were advanced for the request of a day and a half's grace, it is understood. One was that the Arab delegates at Amman did not feel empowered to accept or reject the Security Council's appeal, and they wished the decision to be made on the highest level.

The other reason was that, assuming that the decision of the Arab States were to be favourable, it would take at least 36 hours for the "cease fire" order to the troops in Palestine to be conveyed.

In the meantime, the Lebanese authorities are said to have lost some of their interest in the fight for Palestine's "liberation." An authoritative foreign source places the number of Lebanese invaders killed in recent engagements near the Palestine frontier at no less than 250, a number which the Government feels is likely to call for an explanation, if nothing more serious.

THE "cease fire" order issued to the Jewish fighting forces in Jerusalem to take effect as from 8 o'clock on May 24 was automatically nullified shortly before 9 o'clock, when the Arabs launched a heavy attack on the Jewish Quarter of the Old City and renewed their assault on Ramat Rahel, the southernmost suburb of Jerusalem.

Hadassah hit in terror raid

Glubb Pasha.

THE ARAB Legion, thwarted in its initial efforts to break the Jewish hold on Jerusalem, soundly defeated at Zion Gate on Tuesday night, and thirsty for a victory to sustain its reputation as a striking force, lunged at Jerusalem from the north on Wednesday through Sanhedriya, but failed to pierce the quarter's defences.

It scored a minor success when an armoured unit occupied the former British Police Training Depot on a ridge of Mount Scopus, commanding the Sheikh Jarrah Quarter. Jewish Jerusalem was again subjected to wild and widespread terror shelling from Arab Legion guns during the day and about midnight, but little damage was caused.

In infamy, "Glubb's Girls" excelled themselves by shelling the Hadassah Hospital, the centre for healing and research on Mt. Scopus, of which it is one of the landmarks. There was no injury to patients, staff or guards.

President Weizmann presents a Sefer Torah scroll to President Truman at the White House.

$100m. U.S. loan mooted

WASHINGTON, Tuesday (AP). Dr. Chaim Weizmann, here as the official guest of the American Government, talked with President Truman for 30 minutes at the White House.

He told a press conference afterwards that he told the President that the lifting of the arms embargo was "essential to the safety" of the Jews fighting the Arabs in Palestine.

Replying to questions, Dr. Weizmann said that he got the impression that President Truman might grant his request in the not too distant future.

Dr. Weizmann said that he and President Truman discussed the possibility of a U.S. loan from $90m. to $100m. to Israel. He said that his Government contemplates spending part of any such loan for "a few tanks, planes, anti-tank guns and quite a good deal of military tackle."

France wants strong action against Arabs

LAKE SUCCESS, Thursday. — France today called for the imposition of economic sanctions or military force against those Arab States who refuse to stop the fighting in Palestine.

M. Alexandre Parodi, supporting the U.S. proposal for the immediate restoration of peace in that country, declared such measures would strengthen the hands of the Consular Truce Commission which had clearly exhausted its possibilities under present conditions.

The Canadian delegate, General McNaughton, urged that the U.S. proposal was not practical, unless the five major Powers — the U.S., France and Russia on the one hand and Britain and China on the other — got together and agreed on how peace in Palestine was to be obtained.

The Syrian delegate made a long filibustering speech asserting, as his Egyptian colleague had done time and again, that the Arab States were only trying to save Palestine from the Zionists.

Israelis had a bank
46 years before there was an Israel.
yours since 1902
Bank Leumi
בנק לאומי
לישראל בע"מ
LE-ISRAEL B.M.

PREDICTABLE PLOT

AUSTRIAN playwright Fritz Hochwaelder is known primarily for his *Das Heilige Experiment*, a historical drama taking place in a South American Jesuit state in the 17th century. *The Refugee*, performed here by the Lilach Theatre under the auspices of the Austrian Embassy, is a more contemporary play; the action takes place in Austria during World War II.

The play has some personal overtones. Hochwaelder, a militant anti-fascist, was forced to leave his country after the *Anschluss*. He took up residence in Zurich, becoming part of that city's famous group of German-writing playwrights. He still lives in Switzerland.

As the title would indicate, *The Refugee* is the story of a man fleeing from the Nazis, and the moral questions his act raises with other people. It is a play with an overt message, about man being his brother's keeper, about collective responsibility in the face of a common enemy.

If I understood the writer's intention, the central figure of the play is not the refugee of the title but the border policeman, an Austrian who finds it convenient to collaborate with the invaders and is ready to hand over the refugee to the authorities.

The border policeman — I believe that this is what the author had in mind — represents the average Austrian who accepted the *Anschluss* with equanimity, and cooperated with the new authorities confident that this would ensure his livelihood, the safety of his home, of his family life. He is a decent fellow who does his job conscientiously, is well thought of by his superiors and co-workers, loves his wife, gets along well with his neighbours, takes good care of his house and his garden. In the ordinary course of events, he would have survived the occupation, continued in his job afterwards, and retired in due course on a well-earned pension. Problems of higher morality do not enter his limited thinking and way of living.

But the outside reality suddenly intrudes on his narrow existence. One night, when he is away on duty, a refugee from a forced-labour train breaks into his house. The policeman's wife is touched by the man's plight. Fully aware of the risks she is taking, she offers him shelter and love, and in the morning, before her husband comes home, sends him off.

The episode should have been completed, the woman's good deed done, the refugee saved, the husband unaware of what transpired in his home and bed. But then the real action of the play begins.

Ada Sapir, Nissim Zohar and Tuvia Tavi (in the title role) in Hochwaelder's "The Refugee." (Ya'acov Agor)

Mendel Kohansky

The refugee comes back, concerned about the woman, afraid that her good deed will become known and that she will land in deep trouble. He demands that they run off together. The husband then returns, and the refugee hides in the bedroom. The plot becomes highly complicated, reaching a confrontation between husband and wife, and later between the two men. The wife leaves, the refugee is shot dead, the Nazi pursuers arrive, and even the complacent Austrian border policeman is killed.

HOCHWAELDER started out as a carpenter. He reportedly said that his training in that craft taught him to fashion well-constructed plots. And indeed, the plot of *The Refugee* is put together well — but too well. Everything is so pat, details fall so neatly into place, the people come and go at such opportune moments, either meeting or missing each other. The play was written in 1945, but it is as old-fashioned as if it were from a different era.

The Refugee also lacks depth. The dialogue is lackluster and shallow; every spoken line is entirely predictable. The shallowness of the play comes to its most painful climax in the impassioned monologue of the refugee, as he explains to the thick-skulled policeman why he fled from the forced-labour train, why he preferred to risk his life rather than be a slave, etc. Seldom have I heard more banal phrases on the stage.

Nor is the play saved by the routine staging of Benjamin Zemach and the undistinguished acting of the cast consisting of Tuvia Tavi (the Refugee), Nissim Zohar (the Policeman) and Ada Sapir (the Wife). The set by Joe Karl is a no-nonsense room in the house of an Austrian villager, ruined by sloppy construction. This is not the only sloppy aspect of the Lilach production; the sound effects also are awful. □

Stop the presses

WE THOUGHT we had a front page scoop when we heard recently that a young Scottish theatre director had been flown over under contract to Habimah to produce *The Front Page*, Ben Hecht's play of the 1920s, revived by the British National Theatre two years ago and recently made into a film again with Walter Matthau and Jack Lemmon.

Meanwhile, contrary to the accepted theatrical tradition that "the show must go on," Habimah's proposed *The Front Page* has been cancelled, and the only headlines it deserves come into the category of "Waste of Public Funds."

Robin le Fèvre, who was to have directed the play, arrived here expecting to walk into Habimah on Monday morning, May 1, and start work immediately on a month's intensive rehearsals. Few of the play's proposed cast of 24 were even in the theatre when he arrived; some, he was told, were in the army or on leave, and would be available "in a few days' time."

A makeshift set was put together, several meetings took place with the theatre's management and it was decided, a little late in the day, that it would be impossible to put the production together in the month during which Le Fèvre was free of commitments.

Had the theatre been prepared and organised, four weeks should have been ample time to rehearse the play — even luxurious by British theatre standards. But Habimah's wardrobe did not contain the type of clothes required for a play set in a Chicago newspaper office in the 1920s, and the theatre's seamstresses were unable to make them in the time available. There were even negotiations with the National Theatre in London about flying over their set and costumes, but this proved impossible.

A WEEK after his arrival, le Fèvre had succeeded in putting in only one full working day with the cast and, "for technical reasons" the management decided to shelve the whole idea.

This was disappointing, he told *The Jerusalem Post*, especially since he had been "mentally all keyed up" for a month's intensive work before going to Edinburgh to produce an Ibsen play there. He had thoroughly enjoyed his visit to Israel, and while not impressed with the administrative policies of the national theatre, still very much hoped to work with them in the future. The people at Habimah couldn't have been nicer, and the actors certainly had the potential for successful production.

Wasn't he upset at having wasted his time? Not really. The whole jaunt had turned into an unexpected and very enjoyable holiday, all expenses paid, and the penalty clause in his contract would give him satisfactory compensation.

Catherine Rosenheimer

NEITHER Habimah's administrative director, Shmuel Omer, nor le Fèvre's London agent, Peter Murphy, was prepared to disclose details of what the abortive expedition was going to cost the theatre. "The production has been postponed for a number of reasons," says Omer. "We only invited Robin le Fèvre to come over for a general discussion of various possibilities for the future. He himself was unable to direct *The Front Page* immediately because he was contracted to be in Edinburgh on June 4. These things happen in the theatre."

"The sum mentioned in our penalty clause is quite adequate by British standards to cover an incident of this nature," Peter Murphy told *The Post*, saying that he hoped Habimah would honour their commitment on this score.

Arrangements for le Fèvre to fly to Israel had been made about a fortnight before he came, and confirmed by cable on the understanding that the final contract would be signed when he arrived.

"I imagine that, like publicly subsidized theatres in England, a certain proportion of Habimah's budget is allocated as risk money to cover contingencies such as this," said Murphy, adding that theatres don't work like factories and "the show does not always go on as planned."

HOWEVER, the subsidies for Israeli theatres are far from the level of those abroad; not a year goes by without wails of protest from the public theatres about being under-subsidised and unable to continue without running into debt.

At the very least, Habimah could be assumed to have wasted some IL50,000 — part of it payable in foreign currency — on contracting a foreign director to undertake a production for which insufficient preparations had been made.

THE STORY that emerges from sources within Habimah itself seems to contradict Shmuel Omer's claim that le Fèvre had been flown over "simply for discussions."

As has already been reported, Shlomo Bar-Shavit is to be replaced by David Levine as artistic director of the theatre in September. *The Front Page* was part of the repertoire planned by Bar-Shavit, and was due to run into the early part of Habimah's next season. But since he would not be continuing as artistic director, his longer-range plans were not dovetailed into Levin's projects.

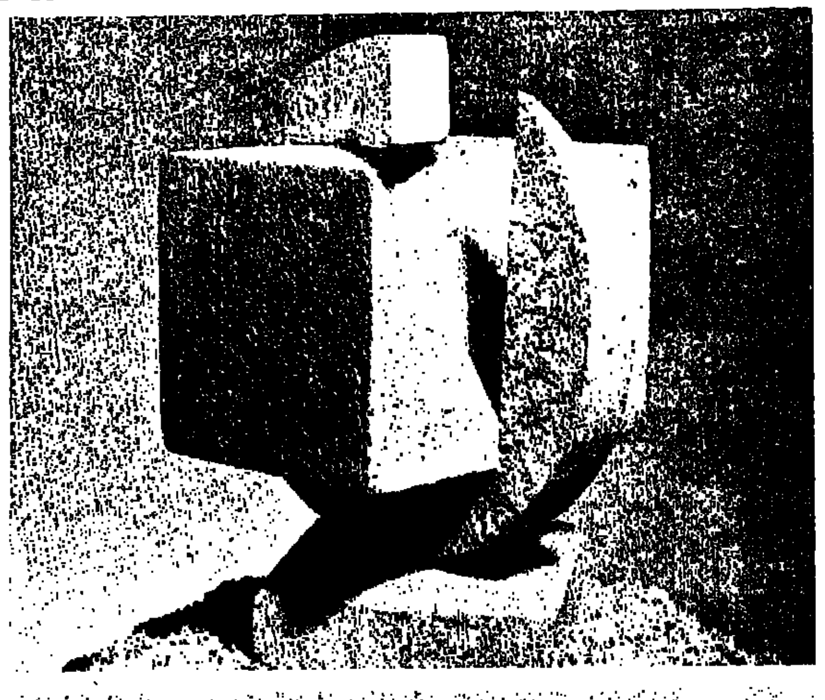
Overnight, the theatre's management woke up to the fact that they had a "hole" in productions scheduled for their large hall: *The Front Page* was the only play for which a translation had already been prepared, by Hillel Mittelpunkt.

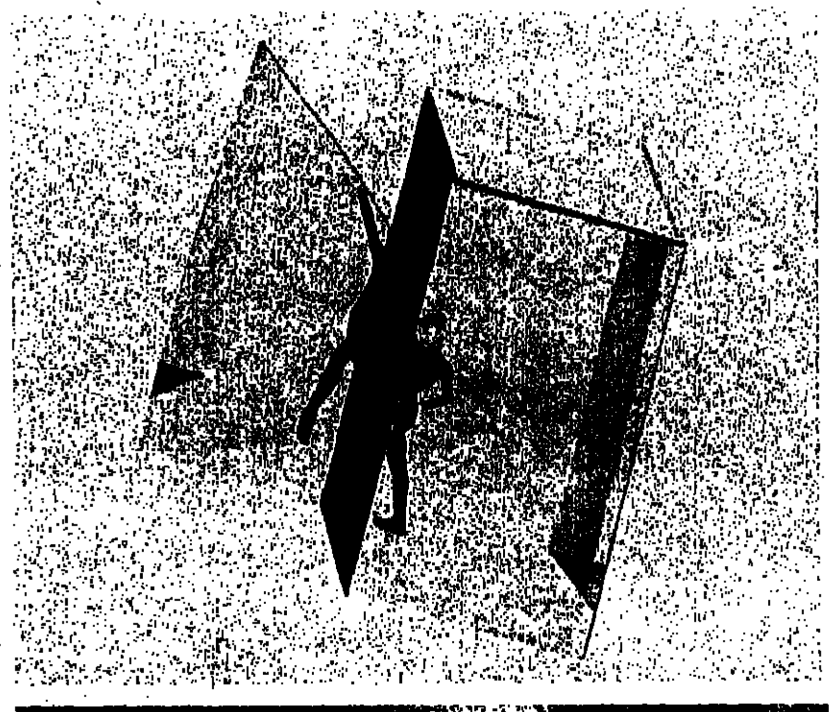
Before the actors had been informed, or casting taken place, Michael Blackmore, who directed the National Theatre production in London, was asked if he could fly over at short notice. He couldn't, and recommended le Fèvre, who was hastily summoned. It then transpired that Habimah could not put together a cast of 24 from its own ranks, and at the last minute, negotiations were started with outside actors.

Problems with casting, sets and costumes are all legitimate reasons for delaying a production — but they hardly explain why the "chief editor" of a costly *Front Page* should be flown from London to Tel Aviv before the paper and the printers' ink were even ordered. □

Time from the sun

Meir Ronnen





At top: Model for sundial by Yigal Zemer (Jerusalem Artists House). Centre: Ilona Aron's collage (Dugith Gallery, Tel Aviv). At bottom: Naomi and Nora's ceramic relief (Kirstein Gallery, Tel Aviv).

YIGAL ZEMER, a Bezalel teacher for the last four years (he completed his studies there and in New York) takes sunlight and shadow as his theme in a multi-media show of paintings, prints and maquettes for sundial sculptures.

The earlier two-dimensional works, particularly the intaglio prints, render cyphers for an object and its shadow. But the new paintings either utilize a sort of photo-realism to depict simple sundials made of stones and a stick, or, in the more interesting cases, take a flat two-dimensional "x" or a loop and render its shadow on a two-plane background creating a three-dimensional, *trompe l'oeil* effect. The latter is partly achieved by softening the edges of the shadow with stipple or spray techniques and by adjusting the tonal range; colour plays little role.

However, it is the maquettes that are the meat of the show, despite some drawbacks inherent in their uniform treatment and scale. These castings are "sketches" for sundials in public and private places: parks, beaches and gardens, and they comprise a number of excellent sculptural ideas as well as being "applied art." But in format and approach they are all very much the same, despite the variety of intended sites, and, more unconvincingly, they are all presented here in the same unsympathetic and almost uniformly grey material, though Zemer's intention is to fashion them in materials as disparate as stone and aluminium. Finally they are not lit by sunlight.

Nevertheless, Zemer's revival of this ancient form of time-telling is fortuitous, Israel has plenty of sunlight and a plenitude of people fed up with obtrusive monumental public sculpture. Sundials are a splendid excuse for sugaring the abstract pill and they offer the additional element of scientific interest. They can be large or small, according to the scale of the site and the size of the budget. Many of Zemer's ideas would work on any scale. And any *apicorus* who asks "What are they for?" would be told "To tell the time, of course!" (Jerusalem Artists House). Till June 7.

GIORA OPPENHEIMER gives us more of the same; coloured drawings of desiccated old men grasping or ogling (often desiccated) female nudes. They often dream of numbers (in the Hebrew sexual connotation?) and Oppenheimer adds additional written comments and quotes from people like Jacob Wasserman at the bottom of the sheet. The pictures are well made, with cleverness substituted for draughtsmanship. This view of the human condition is very much in the German tradition. And very sad (Jerusalem Artists House). □

Political anagrams

Gil Goldfine

"ID & CO. presents Everyday Situations, as Karl ('Chicco') Marx would have described them if he had turned out to be a member of the National Front."

This is the title of an enigmatic show of large black and white drawings and a theatrical installation by R. YORAM MEROSE, a young Israeli artist living in Hamburg since 1976, the year he graduated from the Bezalel Academy.

After reading literary extracts from the scanty catalogue accompanying the show, one assumes that one is being tested by a form of protest art and confronted by visual anagrams born of a political ideology based on futility, monotony and indecision.

Formally, Merose's drawings are composite pictures in which he has accumulated and sketched a great deal of very personal and technical textbook reference material. Having been offered these naturalistic and schematic renderings, which are expanded upon by descriptive phrases, the viewer is thrown into complete confusion by not being able to understand their "logical" associations or social documentation. In terms of content, the displays are so acutely individualistic that they border on the secretive. It seems that Merose deliberately evades basic issues, preferring to remain underground: The drawing quality itself conforms (whether he likes it or not) to a free-wheeling manneristic style in which gesture and smudge support self-indulgent ingredients that echo the early works of Hockney, Kitaj and Boshier.

To observe the installation one enters a darkened room in which two small puppets, illuminated by baby spots, face each other at opposite ends of the enclosure. Representing the "West" is a puppet with all the advantages. He sits on a raised platform, as if holding court, surrounded by the names of geographical locations, while his mechanized arm waves a flag in a matter of fact, apolitical, fashion. By contrast, his "Eastern" cousin is isolated in Spartan, undecorated, space. Merose's point: despite political differences people have become universal automatons. Sexless and monotonous, each of us in his own way has been cast as a "Manchurian Candidate."

To profit from this exhibition one must, perhaps, get embroiled in its cryptic aspect for its effect on one's emotions or imaginative powers is marginal (Russ Gallery, 19 Gordon, Tel Aviv). Till June 9.

CHATTERING crowds of strolling tourists mingling with groups of bantering Israelis inject Old Jaffa with a special brand of Mediterranean vitality. But on entering the Old Jaffa Artists' Gallery, this mid-East *joie de vivre* is abruptly brought to a disappointing halt. Jaffa is represented here in paintings, drawings, crafts and photographs as drab, mundane and less than provincial. Entitled "Jaffa Harbour," the show is stacked with second-rate oils and watercolours, kitsch batiks and conservative photography by residents of the old quarter. One also wonders how almost all these artists have failed to capture the lively scene that lies just beyond the gallery's front door. One bright spot, however, is a trio of works by Moshe Amar in which he symbolically coordinates a printed page from the Book of Genesis with three-dimensional objects and a contemporary handling of an illuminated manuscript. Despite the obviousness, Amar's approach is both witty and serious (Old Jaffa Artists' Gallery, 3 Kikar Kedumim, Old Jaffa). Till June 6.

ANITA STERN is an action-painter in the classic sense. Her abstract-expressionist canvases emulate the distinctive styles of DeKooning, Pollack and Riopelle, and all burst with enough energy to turn a windmill; but because they lack a certain polish, they do not totally satisfy. Stern constructs her robust compositions by manipulating sharply defined angular diagonals, usually black, against lyrical bursts of cadmium red, tan, grey and blue, With gel used as an additive, globs of acrylic pigment are applied with brush, or palette knife or by dripping. Coagulating into a low but heavy relief, the media add another dimension to the sheer physicality of the paintings (Chemerinsky Gallery, 36 Gordon, Tel Aviv, till June 3).

ILONA ARON, once an accomplished ballerina (Sadlers Wells and New York City Ballet), began to study art in the mid-1960s at the Avni Institute, New York's Art Students' League, and privately with Raffi Lavie. She now does miniature photo-montage collage and video art. Her variations on the former indicate how contrasting subjects and techniques can settle on a single surface without creating glaring spatial ambiguities. After slicing a photograph of a dancer in two, the parts are split, separated and reglued in close proximity to each other. By so doing, Aron reduces the image's ability to articulate a dimensional illusion through anatomical volume. But by "wrapping" the bromide sections in a system of geometric and polygonal shapes, rendered with pencil and cut paper into shallow perspective, she illusionistically refortifies the figure's original pose. Occasionally the drawn outline graphically echoes the dancer's silhouette.

Aron's concept of effacement and reconstruction is cubistic in nature, salted with granules of cinematic technique. By placing the small collage on a large sheet of paper, she transforms it into a pure object. And like a kite flying lazily in the sky the balanced dancer is permitted to float uncontaminated by compositional grids (Dugith Gallery, 48 Frishman, Tel Aviv). Till June 12.

"STONES" by NAOMI (Bitter) and NORA (Kochavi) are ceramic interpretations of desert landscapes and geological specimens. They have moulded, rolled, punctured and lacerated a variety of clays into elliptical volumes and low reliefs that reflect the rhythmic undulations, textured surfaces and chromatic scales of the natural terrain of the Negev and Sinai.

Instead of forming hard, shiny crusts on the clay surface, Naomi and Nora have wisely, and sensitively, fired glazes of rich brown, rust, blue-and-green-grey and sand directly into the material. The results are single, harmonious volumes that ring true, divorced from any pronounced artificiality (Kirsztein Gallery, 25 Gordon, Tel Aviv). Till May 27. □

Lippy Lifshitz leaves Capetown for Israel

Jerusalem Post Correspondent

THE NAME of Prof. Israel Lipshitz is well known to immigrants from South Africa as that country's leading sculptor. Now "Lippy" has just come to live here together with his wife Rachel. For the time being they are at Kibbutz Barkai, where one of their two daughters, who have both been in Israel for some years, has made her home.

Born in Plungian, Lithuania, Lippy Lipshitz was taken to South Africa as a small child. In Lithuania, he received his first impetus to artistic expression from his grandfather, who was a bookbinder, woodcarver and painter, engaged in the making and decorating of ritual objects for the synagogue.

After studying art in Cape Town, Lippy worked in Paris under the sculptor Antoine Bourdelle, who had been a pupil of Rodin. There he found a place within, and was influenced by, the "Jewish enclave" which included Chagall, Soutine, Pascin and Kisling.

Returning to conservative and provincial South Africa, Lippy, together with a few other young artists, formed the "New Group." They met with bigotry and intolerance from the traditionalists, but gradually their work came to be accepted and respected.

Lippy built up a reputation as a sculptor, working in the local bone, wood and stone and using the "common people" of Cape Town — washerwomen, labourers and hawkers — as subjects. He also gave expression to humanistic and Jewish themes, drawn from mythology and the Bible. His work is characterised not so much by the object portrayed as by his belief that man, as an aspect of God, is a fitting subject for celebration.

When, in 1950, Israel Lipschitz was appointed Professor of Sculpture at Cape Town's Michaelis School of Art, he revealed his gifts as an initiator, and Michaelis alumni all over the world recall with gratitude the debt they owe to "Lippy." □

New exhibitions in Haifa

ETCHING GROUP (18 artists supervised by Sara Kastein). Subjects differ from last year's show and are now more in black and white and more varied, leaning on the figurative and story-telling realism. For the first time male participants appear among the female majority. Overall composition, despite a little unease in view of complex subjects, is quite good; special mention therefore to Cohen's "Still Life," Looi's "Girl's Head," Muslem's "Mountain Landscape," Reis's "Genesis B" and, as a comparison between two sharply angled axes, Timnai's "Three Figures" with the trio of Hefter's "Debka." Other etchings include Bitshkoff's Far Eastern reminiscences although Nauman's naive "Purim in the Village" comes nearest to a Chinese wall poster; Kardosh's "Duck," Davidson's "Landscape" (7) and Spiro-Rosenbaum's "Thistle Down" (Beit Hagefen, Haifa). Till June 6.

LIANA BEN-ITZHAQ does oils, coloured etchings and monotypes and is an artist of promise. Her oils have a rough surface, seemingly mixed with another component. They represent three figures grouped, fleeing in fear, arrested in fear, and dancing, respectively. Her weakness in trying to convey mystery through dark coloration and obscurity affects the two sets of graphics. The monotypes may express, at times, a none too clear symbolism, e.g. 7 and 8. Otherwise her technique is good. The etchings are the most successful but here the same trend leads one to prefer the near-monochromes (Nahmani's Gallery, Haifa). Till June 4.

H. HARRIS

Cool as a cucumber

CULINARY NOTES

Haim Shapiro

IT IS ALWAYS a pleasure to find a dish we have known for a long time in a new dress.

In this case, the dish was *cacik* (pronounced jajik), a cucumber and yoghurt spread, somewhat the consistency of *houmus*, which I first tried in a Turkish restaurant in Rhodes many years ago. Later, I was happy to learn that *cacik* can also be made with a liquid consistency and served as a soup.

For those who are familiar with the spread, the soup is far easier, as one need not worry about the irritating tendency of the cucumbers to produce too much liquid.

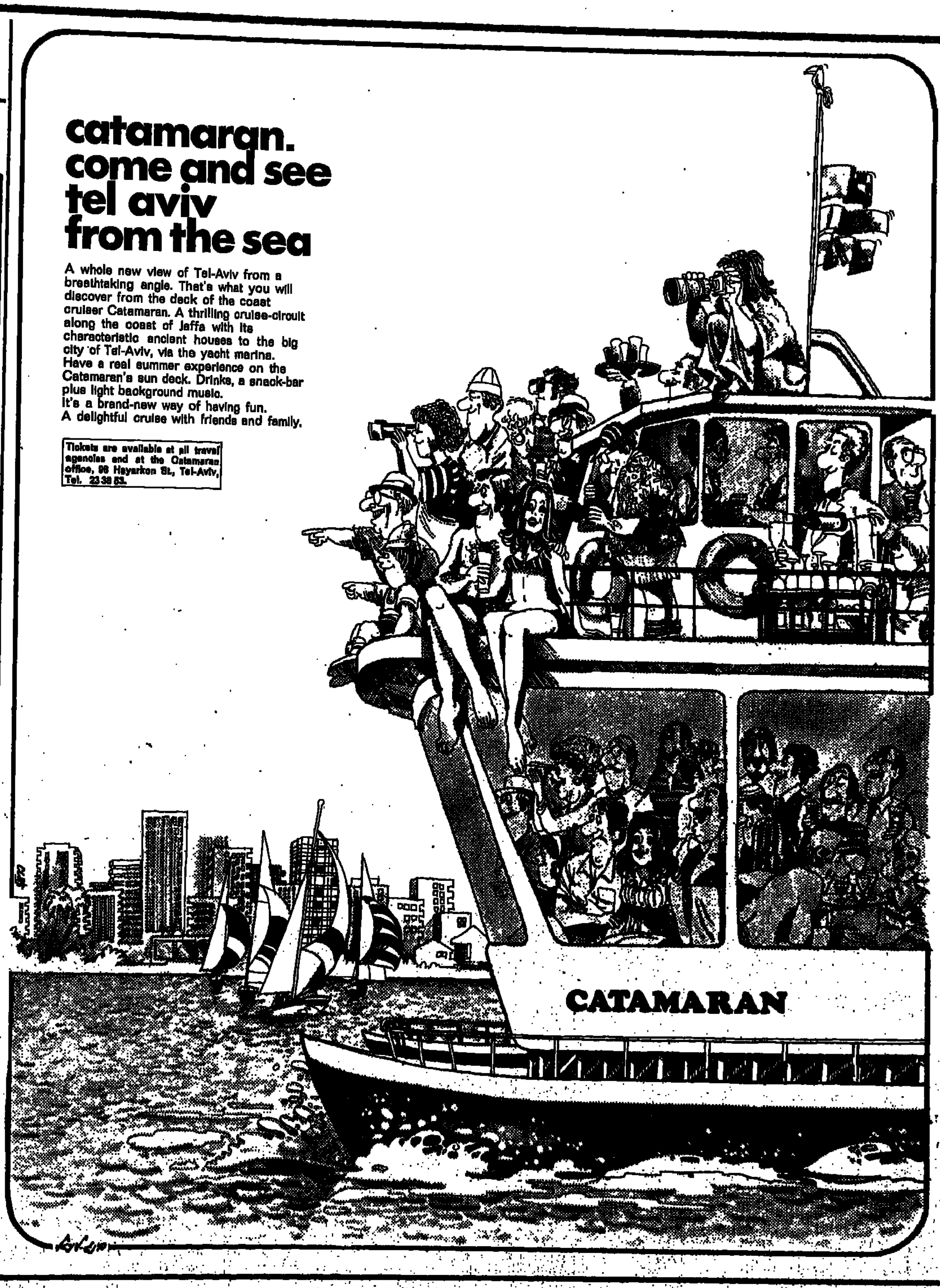
On the other hand, the cook should not try to make the soup too easily. Despite the fact that readers of this column may have noticed that I have recently been converted to labour-saving devices, I would warn strongly against trying to make this soup in a blender. That would totally destroy the texture of the dish.

TO PREPARE *cacik* soup, crush two or three cloves of garlic together with a teaspoon of salt. The garlic in this case is a very necessary ingredient as without it the soup would be a bland, anonymous mélange.

Peel and chop very finely four or five medium cucumbers, discarding the seeds if they are large and hard. Even grating the cucumbers will not do in this case; each tiny piece should be just large enough to bite.

Mix the garlic and cucumbers with about two cups of fairly liquid yoghurt. If this is too thick for your liking, add a little water. Serve ice cold, with a few fresh leaves of mint in each bowl.

There are those who also add a few drops of sesame oil to each bowl, but I find this unnecessary. The fact that it makes the dish a bit more fattening will probably discourage most of my readers from the practice. □



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You are invited to participate in a tour of the WEIZMANN INSTITUTE OF SCIENCE and the newly opened WEIZMANN HOUSE, residence of Dr. Chaim Weizmann, First President of the State of Israel.
Such tours, lasting approximately 1½ hours, take place at the following times: 9:00, 10:00, 11:00, 12 noon, 14:00, 15:00. On Friday and the eve of holidays the last tour will begin at 12 noon.
There is a nominal fee for admission to Weizmann House.
Please book in advance by contacting the Visitors' Section of Yad Weizmann, Tel. 054-83230, 054-83328

THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE WILL BE CLOSED ON THE SABBATH AND ON HOLIDAYS.

هكذا من الأصل

Summer's almost here

EVERYONE has his own sign of summer. For me, it's the time I go marketing for food and come back with new summer blouses for myself or my daughters.

Another sign of summer was the arrival on my desk the other day of four new made-in-Israel products for sunbathing. Their name is "Sun Day" and they come from the cosmetic branch of the Histadrut's Koor Industries, which, under the name Heltis, markets the products of Helene Curtis, Mary Quant, Outdoor Girl and Kingston.

There are four Sun Day products: a suntan oil, a suntan cream, a protective "milk" for sensitive skin, and a spray foam to soothe skin that has already had too much sun. The big selling-point of the pre-sun preparations is that, unlike most tanning lotions, they prevent sand sticking to the skin.

According to Heltis' chief chemist, Zvi Inbal, no more sand should stick to skin coated with Sun Day than if it had no lotion on it. He says this is achieved by a combination of oils.

Although I don't understand why the name Sun Day is given in Latin characters only, with no Hebrew translation, I was glad to see an exact list of ingredients printed in English on the packaging (with a general description of the product in Hebrew).

I was surprised to see sorbitol listed on the cream and "milk," since I was familiar with this only as a sugar substitute in foods. But Mr. Inbal told me that sorbitol is also a moisture-binding agent, used here in place of the more expensive glycerine, which is also sweet.

THESE SUMMERTIME products reminded me that, about this time each year, the Israel Cancer Association comes out with warnings against the dangers of over-exposure to the sun's rays. Its pamphlet for the new season is still in preparation, but last year's can be obtained from the Association's offices at 91 Rehov Hahashmonaim, Tel Aviv. It is in Hebrew only.

The Association puts its warnings rather gently so as not to cause panic or entirely discredit Israel's calling card as "the land of the sun." It says simply that too much sunshine (1) may give a painful sunburn, (2) tends to wrinkle the skin so that you look older than your years, and (3) may cause cancer of the skin. The latter point is, obviously, its main concern.

A spokeswoman at the Cancer Association told me that its general advice to the public is "not to sit in the sun during the peak hours, but rather to sunbathe before 10 a.m. or after 4 p.m., and to cover exposed skin with some sort of sun lotion or cream."

The Association refuses to endorse any particular brand. Last year's pamphlet did say it was preferable to choose a preparation that contains the substance "paba", but the new one will probably not even mention this by name. Some commercial companies, including Heltis, complained that this mention was unfair and that their products contain other protective agents just as effective.

Umbrella-style nylon sun hats, imported from Taiwan, on a Tel Aviv beach.

MARKETING WITH MARTHA

Mr. Inbal claims, for instance, that the sunolex in Sun Day is just as protective as "paba" and that the Haifa Technion has tested and confirmed this.

He says that the Sun Day oil and cream have a protective factor of three on an international scale, while the Sun Day "milk" recommended for babies, redheads and others with sensitive skins has a protective factor of five. "A normal-skinned person would get almost no tan with the milky preparation during a reasonable period of exposure," he says.

DESPITE THIS, the Cancer Association says there have not been sufficient tests of the effectiveness of these sun preparations for it to endorse the claims of any of them. Its spokeswoman stressed that the Health Ministry licence for suntan preparations (and Sun Day's all have licences) attests only that they contain no harmful ingredients, not that they have any of the positive effects they claim.

Sun Day products range in recommended price from IL80 (pre-VAT) for the oil to IL44 for the "After Sun Foam." There is no effective difference between the oil and the cream except for personal preference and the fact that the cream, at IL34 for a 60-gram tube, is more expensive than the oil.

IF SITTING in the sun is not your thing, perhaps Landcrafts Ltd. — Creative Workshops in Israel, is. This is the idea of a sociologist who wanted to encourage people to put their vacation time to better use.

An immigrant from New York, Harry Stern teaches a social work rehabilitation course called "The World of Work." He and his wife Aviva, a dancer turned potter, are calling on vacationers, either Israelis or tourists, to learn a craft while holidaying at a resort hotel.

This is not an entirely new concept to Israel. Some of the Club *Mediterranée holiday camps* maintain crafts workshops, and one friend tells me her husband made a leather jacket during a vacation at its Achziv camp.

But the Landcrafts Ltd. project puts the idea on a more formal study-course basis, and in more elegant surroundings. Its first four-day courses will be at the Rimon Inn in Safad, June 19-22 and July 3-6. Any adult can sign up, and the Sterns say their programme, including room and half board, will cost less than an *indolent stay at the same hotel.* Class time will be about five to six hours a day.

The June 19-22 classes are copper etching and jewellery design, taught by Hanna Bacher, who has exhibited here and abroad; and a Middle Eastern cuisine workshop taught by *The Post's* culinary columnist Haim Shapiro. A bonus on his course will be full board at no extra cost, as pupils will cook and eat their own lunches and dinners. A gala "Second Temple Dinner" is *planned — without the ritual* sacrifices, one assumes.

The July 3-6 course will include weaving, taught by Haya Mayrowitz, who instructs at the Israel Museum, and basic drawing and sculpture skills, with Dali Bahat of the Bezalel Academy of Art and Design. Instructors will lecture in Hebrew or English as the need arises, and class sizes will be limited to 12. No previous experience is required. Future subjects will include enamel-making, batik, mosaic, photography, and others.

The Rimon Inn is a four-star hotel, part of the Israel Resort Chain. The cost of the three-night stay with instruction and materials is IL2,020 per adult in a double room and IL2,280 in a single room, VAT included. Workshops planned for August will provide crafts courses for children concurrent with those for their parents. There may also be special courses for elderly participants, and there may be some at less expensive resorts too.

Registration is open through June 9, at The Promised Land Travel Agency, 10 Rehov Hillel, Jerusalem (Tel. 02-228511 or 02-227040).

WHEN WE were in the U.S. last summer, one of the big attractions for my family was the personalised T-shirt made while you wait. The Kol-Bo Shalom in Tel Aviv has had them for some time too, but the selection of iron-on appliqués seems somewhat limited.

The other day I spotted a record shop in Tel Aviv's Kikar Hamedina called "Maximusic" that not only blares out the latest international hit tunes, but has just installed a press-on machine for T-shirt appliqués and has imported quite a collection of them with a *younger generation* appeal.

The emblems of the vocal groups "Queen" and "Wings" are the hottest items on T-shirts today, I was told, while "Elvis — the King Lives On" and "Sidewalk Surfin'" with a picture of a skateboarder are also popular.

The price of a cotton T-shirt — locally made by Fuchs — and *appliqué is IL90* for white and IL100 for coloured in adult sizes, and IL60, in white only, for children. Prices include VAT. For IL3 a letter extra, you can add your name or any slogan you like in glittery lettering in Hebrew or Latin characters.

The shop, at 16 Hey B'Iyar, is open from 9 a.m. to 8 p.m. non-stop, 9 a.m. to 3 p.m. Fridays. Its owner, Shaby Hagag, says he has more of these pressing machines to lease out to other shops. His phone number is 03-267722.

PREGNANT WOMEN are just like the rest of us in summer, only hotter. They also have the problem of finding nice-looking clothes that will serve them for a few months at the most.

A new solution for some of them may be found at Joni — Maternity Clothes, a home workshop recently opened by a newcomer from Toronto, Joni Lev. It is located in the Ramat Aviv quarter of Tel Aviv, at 1 Rehov Pasternak St., apt. 29 (Tel. 03-417825).

Joni, who studied fashion designing at college but never worked at it professionally before, was inspired by pregnant friends who complained that commercial maternity clothes in Israel tend to be either too expensive or too low-quality. Her aim is to sell well-made, fashionable maternity wear at about half the price of the fancier boutiques.

In one room of her flat, Joni displays about 45 dresses, blouses and tunics, no two alike. There are styles to suit varying tastes, "even the new ribbons-and-lace look, but no ruffles. Ruffles do not flatter the pregnant figure."

Joni does not make slacks to go with the blouses and tunics, but she has some advice on pants for the pregnant: "Just cut a hole in an old pair of slacks, and put in a piece of elasticized cloth." She does not do bathing suits either.

Dresses at Joni's range from IL290 to IL360, blouses and tunics from IL165 to IL275. She says most of the clothes can be worn after pregnancy with only minor alterations, and she claims she has some customers who are not even pregnant but like the loose styles.

Joni's business hours are 4 p.m. to 6:30 p.m. on Sunday, Monday, Wednesday and Thursday, and from 4 p.m. to 10 p.m. on Tuesdays.

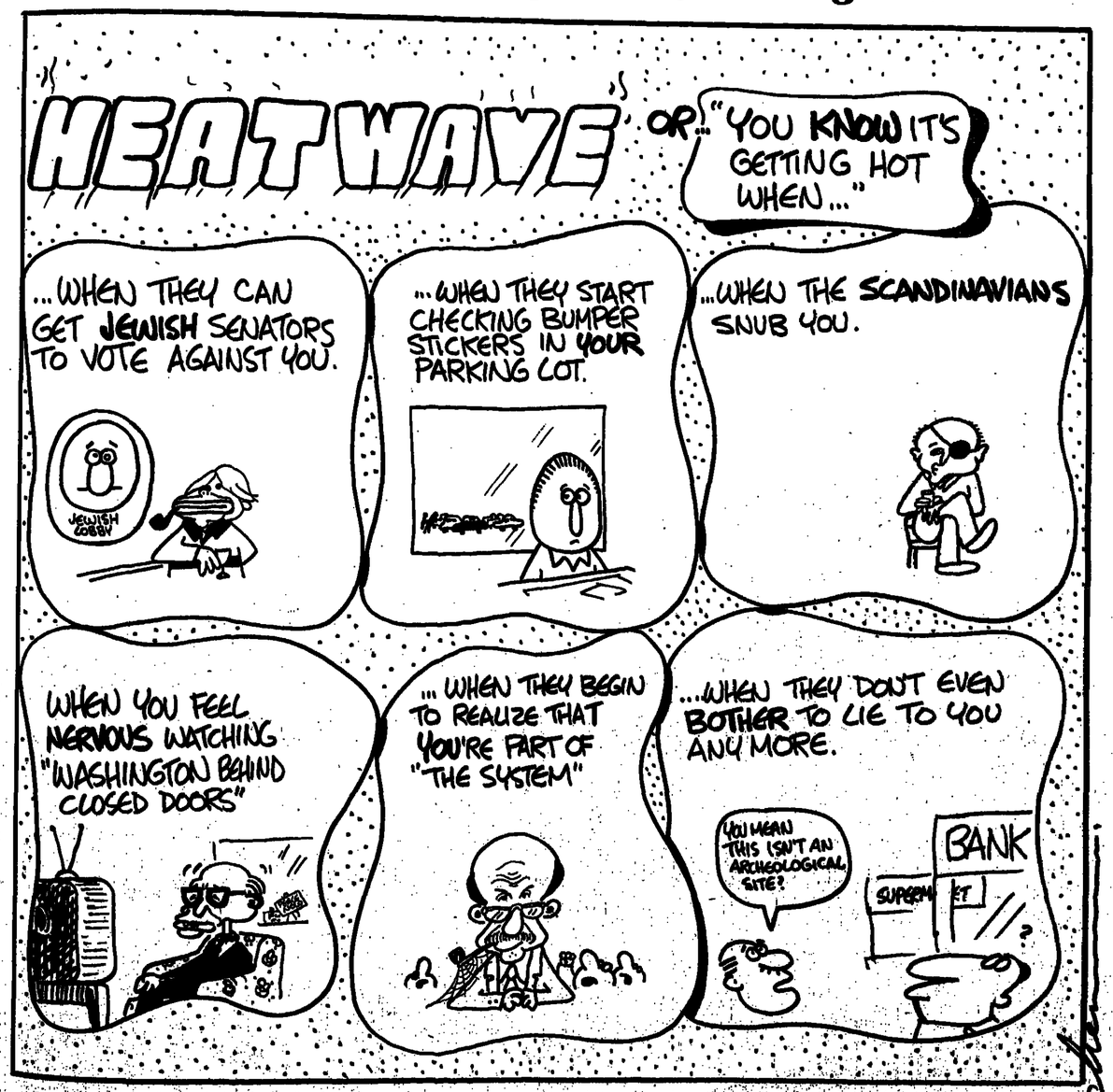
One of the welcome things that Joni does is to pre-test any fabric she suspects may not be colour-fast.

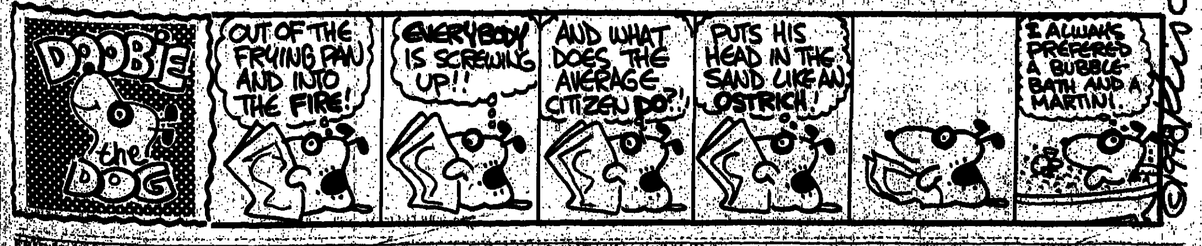
"I put it in the sink with scouring powder and boiling water," she says — which sounds like very harsh treatment for any material. If the colour runs, Joni warns customers to handle the garment with special care, such as washing it separately in textile shampoo and cool water.

Another special touch: each of her garments carries a label hand-signed "Joni," in Hebrew. "One customer who was sending a dress to her daughter in France insisted that I add the words 'Made in Israel' in English," she recalls. □

Martha Neiman

The Weekend Dry Bones





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